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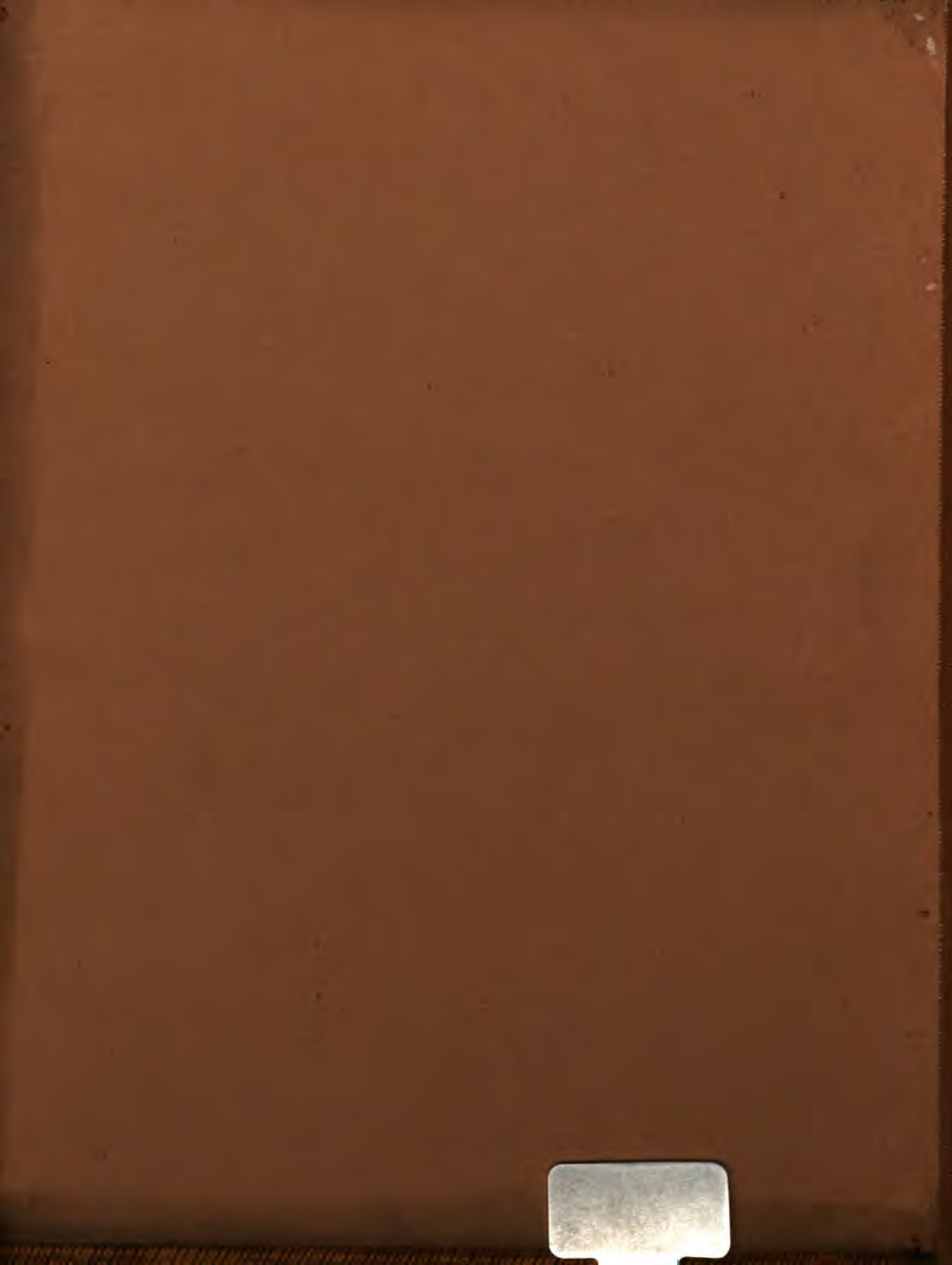
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ROBERT FINCH, M.A.  
OF BALLIOL COLLEGE.

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*Henry the 7<sup>th</sup> Chapel: Entrance to. V. aisle.*

London. Published by J. Taylor, 69. High Holborn. June 1. 1811.





SPECIMENS  
OF  
**Gothic Architecture;**  
SELECTED FROM VARIOUS  
ANTIENT EDIFICES IN ENGLAND:  
CONSISTING OF  
PLANS, ELEVATIONS, SECTIONS, AND PARTS AT LARGE;  
CALCULATED TO EXEMPLIFY  
THE VARIOUS STYLES,  
AND  
THE PRACTICAL CONSTRUCTION  
OF THIS  
ADMIRED CLASS OF ARCHITECTURE:  
ACCOMPANIED BY  
**Historical and Descriptive Accounts.**

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V O L. I.

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By A. PUGIN,—ARCHITECT.  
THIRD EDITION, CORRECTED AND REVISED.  
THE LITERARY PART BY E. J. WILLSON.

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LONDON:

PRINTED FOR J. TAYLOR, ARCHITECTURAL LIBRARY, HIGH HOLBORN; A. PUGIN, 106 GREAT RUSSELL STREET, BLOOMSBURY; AND J. BRITTON, BURTON COTTAGE, BURTON STREET.

1825.

**LONDON :**  
**PRINTED BY J. MOYES, BOUVERIE STREET.**



TO

JOHN NASH, Esq.

ARCHITECT TO THE OFFICE OF WORKS,

PRIVATE ARCHITECT TO THE KING, &c. &c. &c.

---

SIR,

SOON after my arrival in this country, I was very fortunately introduced to you, and prosecuted my architectural studies in your office, with much gratification and advantage to myself. It is, therefore, with no small degree of pleasure that I inscribe to you the present volume of Specimens, which none, better than yourself, know how to appropriate and to appreciate. Indeed, from your friendly and judicious counsel I have already profited much; and I trust that the present Work, as well as any other I may hereafter be induced to undertake, may merit the approbation of so distinguished a judge.

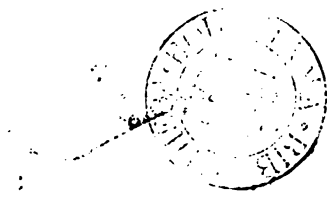
I remain,

With great respect and gratitude,

Your obedient Servant,

A. PUGIN.

*June 1821.*



## P R E F A C E.

---

IN submitting this Work to the attention of his readers, the Editor is desirous of propitiating their good opinion by a candid explanation of his intentions and views in projecting the Work, and in the execution of its different parts. Intimately connected as he has been for many years with architects, amateurs, and publishers, he has often had occasion to lament the want of a series of Plates, representing the geometrical proportions, plans, and construction of genuine examples of the Architecture of the middle ages. The drawings for all the Plates in the ensuing series have been made with care, and with attention to *practical execution*. It is hoped and believed that every form and member here represented can easily be executed, either on a scale equal to the original, and for similar purposes, or reduced to any other scale.

In designing or adapting Gothic Architecture for modern edifices, it is of primary importance to calculate on the size, proportion, object, and situation of an intended building; and to select a class or style applicable to those points. The next requisite is to preserve harmony, or consistency of style, throughout all the members and details of the work. Disregarding this, or ignorant of its principles, many builders, miscalled architects, have committed egregious blunders, and have jumbled together, in one design, not only the styles of different ages, but mixtures of castellated, domestic, and ecclesiastical architecture. Indeed, it is to the tastelessness of persons, who occasionally compose, or rather build, such edifices without well-planned and well-digested designs, that "modern Gothic" has been treated with sneers and contempt, and has been sarcastically termed "Egyptianised, Grecianised, Romanised, Gothicised, Castleised, Abbeyised, buildings." Whether a design be for a mansion, a cottage, or a church, does not appear to have entered into the calculation of many builders. They blunder on with some confused notions of pointed arches, slender columns, and embattled parapets: and at length produce a non-descript building, which cannot degrade them, because they have no reputation to lose; but unfortunately excites a prejudice against, and erroneous opinions of, a class of architecture, which is susceptible of great beauties and impressive combinations. It is to obviate a repetition of such blunders, and such follies, that the present Work is produced: and, at the same time that it furnishes genuine materials for the Architect to work from, it supplies the amateur with a criterion for reference, and to guide his judgment. Both may see, in the Specimens here exhibited, the distinctive styles and forms that belong to a given period.



## PREFACE TO THE SECOND EDITION.

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THE destruction of all the copies, remaining on sale, of the first volume of "SPECIMENS OF GOTHIC ARCHITECTURE\*," having rendered a new impression necessary, the proprietors, notwithstanding their loss, have anxiously attended to various important improvements for this new edition. The deficiency of literary illustration to some Plates at the end of the volume has been supplied and enlarged; various inaccuracies and defective passages corrected; the "Glossary" has been revised, and considerable additions made to it; and the whole of the Plates are now arranged according to a regular distribution of subjects, the same as in the second volume.

Thus improved, this first volume is again submitted to the public, with more satisfaction than at its first publication, which some circumstances conspired to render, in a few parts, irregular and incomplete.

This collection of "*Specimens of Gothic Architecture*" will undoubtedly prove of the greatest use to architects, as well as to gentlemen who study the subject as a liberal accomplishment, no previous publication having presented so many details of mouldings and ornaments, adapted to actual practice. The study of that beautiful style which we are accustomed to call *Gothic*, appears to advance in its interest with the British public; and the adaptation of it to modern purposes, so frequently attempted with imperfect success, bids fair to be completely effected at the present day, by the aid of accurate and tasteful delineations from the finest antient examples; advantages which the architects of the last generation did not possess, and which, whilst they excuse, in some measure, the imperfect manner in which they imitated the true Gothic style, leave no apology for a repetition of such barbarous designs.

E. J. W.

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## NOTICE TO THE THIRD EDITION.

THE extensive and rapid sale of the former impressions of this work, affords the best evidence of its merit; a testimony more impartial than any thing its editors could say in favour of their work. After receiving such encouragement, the proprietors would be ungrateful to a liberal public, did they not endeavour to amend and improve whatever has appeared defective in the former Editions: accordingly, the literary part has been carefully revised, some mistakes corrected, additional information inserted; and, thus improved, the volume is again respectfully presented in a Third Edition.

E. J. W.

May 1825.

\* By fire, which destroyed Mr. Taylor's premises, 59 High Holborn, in the night of Nov. 23, 1822. An extensive and valuable stock of books and prints of Architecture, MSS. &c., perished at the same time.

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\*. The first line of small Arabic numerals correspond with figures engraved at the right hand corner, at the bottom of each Plate, and are intended to direct the arrangement of the Plates; these are regularly described in this numerical order in the accompanying letter-press.

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REMARKS  
ON  
**Gothic Architecture,**  
AND ON MODERN IMITATIONS.

---

THE history of what is usually termed *Gothic Architecture*, affords one of the most eminent instances of the fluctuations of public taste. After reigning, acknowledged throughout the principal countries of Europe, as the most beautiful and convenient style of building, during almost four centuries, commencing our epoch from the full establishment of the pointed arch; and after filling Germany, France, England, &c., with edifices of such lightness and sublimity of effect as the world had never before witnessed, an over-wrought refinement in elaborate details at length brought the whole style into disrepute: the ornaments appropriate to its principal members became neglected; and imperfect details of Italian Architecture took place of them; the admirers of which, without attempting to bring forward complete examples of the rival style, applied its ornaments to buildings of decidedly different character. Nothing could be more barbarous than such mixtures, for the leading forms of both these very different manners of building became violated by their being brought into contact. Pilasters and columns, borrowed from the Grecian orders, were worse than useless, when placed between windows of a breadth far beyond what the style they belonged to admitted; and those windows, as if to heighten the incongruity, divided into numerous small lights by mullions of stone, as at Longleat House, Wiltshire, &c. Turrets, pinnacles, and open battlements, could have no legitimate affinity to Doric or Corinthian entablatures; and yet such indiscriminate mixtures were practised, not merely by ignorant and inferior artists, but by the most eminent architects of the time.

The changes in religious opinions, which took place in the sixteenth century, had a great effect upon Architecture, and its sister arts. The adoption of the new doctrines was every-where ushered in by the demolition of monasteries, many of which had churches, halls, cloisters, and other buildings, of great magnificence; whilst even cathedral and parochial churches were rudely despoiled of the statues of saints, and of all their most valuable ornaments. The destruction of so many grand establishments, where Architecture, Sculpture, and Painting had always been warmly cherished, and, indeed, where alone they had found protection during the stormy periods of feudal warfare, gave a terrible blow to those arts "that adorn and soften life." From the death of Henry VIII. to the restoration of Charles II., almost all the great houses built by the English nobility exhibit a mixed style, such as we have described. A few, but very few, examples of pure Italian Architecture were produced by Inigo Jones, the most celebrated of which was the Banqueting-House of the projected palace of Whitehall. The few churches that were erected within that time exhibit much the same mixture of styles as the great houses. Arched and mullioned windows retained their place; but columns of the *five orders*, and other members of incompatible design, were blended with them indiscriminately. Even Inigo Jones disfigured the decayed cathedral of St. Paul, London, by casing its old Norman walls with rustic work, decorated with obelisks, and Doric triglyphs; and a spacious portico of Corinthian columns was added by him to its western entrance. The "Godly thorough Reformation," effected by the opponents of the unhappy king, Charles I., destroyed many splendid remains of ecclesiastical Architecture. In the choirs of almost every cathedral in England, the episcopal throne, and the rich screens and tabernacles where the high altars had formerly stood, were broken down with furious zeal. Upon the re-establishment of the monarch and of the clerical hierarchy, these outrages were repaired in the taste of the day. Corinthian columns and cornices were then erected amidst rows of prebendal stalls, crowned with tapering pinnacles and fretted tracery\*. A pedantic affectation of Italian taste had branded the pointed arch, and all the buildings constructed on its principles, with the opprobrious term *Gothic*, an epithet inconsiderately

\* Wren himself gave designs for such incongruous ornaments as these at Winchester and Lincoln Cathedrals; and at the latter he replaced one side of the quadrangle of the cloisters with a portico of semi-circular arches, raised upon columns of the *Italian Doric*; the other three sides of the square being of the style of Edward the First's reign.

applied, merely as designating something barbarous and devoid of regular design. Our great national architect, Sir Christopher Wren, following the prejudices of his contemporaries, gave his suffrage to the general censure; and deservedly as his talents were esteemed, it is no wonder that his judgment was applauded and re-echoed as unquestionable. And yet how unable has he shewn himself to imitate the style he condemned! What are the towers he added to Westminster Abbey? Clumsy copies of those of Beverley Minster, overlaid with cornices and other members, borrowed from Roman Architecture. The octagonal tower, erected by him over the chief entrance of Christ Church, Oxford, and such of the churches as he repaired or rebuilt in London, where any imitation of the *Gothic* style was attempted, exhibit such imperfect and poor designs, as no living architect, of any reputation, would now risk his credit upon. From that time down to the reign of our late venerable sovereign, Italian Architecture maintained undisputed ascendancy: all that was called *Gothic* remained proscribed and neglected. The rise and establishment of a more liberal taste would form an agreeable subject for details of greater length than our limits will admit of, the design of this work being rather to assist the actual imitation of *Gothic* Architecture, than to give a full history of it.

Although it was not till the reign of George III., as observed above, that any critical investigation of our ancient buildings was entered upon, yet some imperfect efforts at imitation had previously been made, which indicated a returning partiality for the once favoured style. The evident failure of Sir Christopher Wren in all that he had designed as imitations of the *Gothic* style, might very fairly deter ordinary architects from attempting what had baffled a man of his eminence. He must have felt the inferiority of his works to their models, and seldom ventured on such things. But where new buildings were planned, *en suite*, with ancient ones, some conformity of style seemed necessary to avoid very discordant effects; and this, though too often disregarded by Wren himself, could not always be dispensed with. It was the case at *All Souls' College*, Oxford, where the library, and other modern buildings, form a quadrangle with the chapel and hall, built by the founder, Archbishop Chicheley, in the reign of Henry VI. The library was begun in 1716. Its outside bears some accordance with the chapel. The east side of the square has two lofty turrets, and was also designed to be *Gothic*, as far as internal convenience would allow, together with the cloister and gate which range along the front. Of this quadrangle, Lord Orford remarks, with his charac-



teristic acuteness, that "it has blundered into a picturesque scenery; not void of grandeur\*," which must be allowed: but the parts are wretchedly made out. Nicholas Hawksmoor, a scholar of Wren's, and associate with him in several of his principal works, was the professional architect; but Dr. George Clarke, a member of the college, assisted in designing these buildings, which deserve notice as amongst the earliest and most considerable of those imitations, the inaccuracies of which eventually led to a thorough investigation of ancient examples, and a more perfect revival of their style. The impropriety of altar-screens, episcopal thrones, &c., of Italian Architecture, when placed in our cathedrals, was at length perceived; indeed, nothing but undistinguishing partiality could ever have tolerated such incongruous ornaments. The choir of York Minster had a throne for the archbishop of most unsuitable design, which was set up in place of the ancient one destroyed under the rule of the presbytery: this was removed in 1740, and a new one erected, together with a pulpit, and other furniture, in professed imitation of the ancient stalls†. About the same time a stone screen was built at the entrance of the choir of Beverley Minster, in a style of intended resemblance to the works of the 15th century‡. The screens which enclose the upper end of Westminster Hall for the Courts of Chancery and King's Bench, were designed by Kent, in the reign of George II.¶ All the above works are miserably deficient in fidelity of

\* "Anecdotes of Painting," &c., in which these buildings were at first attributed to Gibbs, the architect, a mistake which is corrected by a subsequent note. The whole quadrangle was not completed in less than 40 years.

† As Kent had been consulted by Lord Burlington for the patterns of the variegated pavement laid down in 1736, in York Minster<sup>1</sup>, it seems highly probable that he was concerned in the design of the above furniture for the choir. However miserable his attempts in *Gothic Architecture*, Kent was a man of extraordinary mind; and his talents were applied to every species of design. The introduction of a new style of laying out ornamental grounds was chiefly effected by him, though prompted by the fine taste of Pope.

‡ The date of this erection is not in the published accounts of Beverley; but it was about the time above mentioned. The workmanship is excellent, and the design shews great genius, though spoiled by a total ignorance of proper details. It was probably a work of Kent's.

¶ These have been recently taken down, and new courts are building on the west side of the hall, from the skilful designs of Mr. Soane. We learn, with much pleasure, that many innovations and barbarous additions to that most noble hall will be removed, and its pristine Architecture, in a great measure, restored.

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<sup>1</sup> Huge Etruscan scrolls made out with old marble slabs, cut into narrow slices. Archbp. Bowett's tomb was actually stripped, as well as many others, to furnish materials for this display of taste!

details, and altogether unworthy of notice, except as evidences of right feeling in those who designed them. An artist, with the advantages of the present day, who should venture to display such barbarous things, would deservedly be hooted with contempt; but we must bear in recollection, that when Hawksmoor and Kent produced them, the Italian had for so long a time been thought the only Architecture worthy of the study of scientific men, that all knowledge of the beautiful style which it superseded in this country had fallen into oblivion. The dates of most cathedrals, and of some other principal buildings, stood recorded in history; but such records gave mere dates, and hardly ever entered into specific details. It could never become unknown that circular arches and ponderous columns, the style of Durham Cathedral, were of older fashion than the pointed arches and light shafts of that of Salisbury: but all discrimination of the changes which Architecture had received during the 13th, 14th, and 15th centuries, was in a manner lost, as we may see in the gross blunders which occur in many descriptions of those fabrics, even by antiquaries who were profoundly acquainted with ancient history,—such as Browne Willis\* and others. Sir Christopher Wren, on occasion of being employed to survey Salisbury Cathedral, preparatory to its repair, amongst much scientific observation on the fabric, published the most wild and inconsistent theories on the style in which it is built†. He was then at the head of his profession, a man of learning, and conversant in the first circles of men of knowledge. His failures, wherever he attempted any thing in the *Gothic* style, have been already noticed. His immediate successors in that way were not more happy; indeed, it had become impossible for any individual, however powerful or fertile his genius, to effect any thing worthy to associate with original works in that style, beyond the mere copy of some part.

That lively and acute genius, the *Hon. Horace Walpole*, contributed so much to spread a taste for the beauties of *Gothic* Architecture, especially amongst people of fashion, both by his writings and by the construction of his celebrated Villa of Strawberry-Hill, that his name cannot be silently passed over. His education, first at Eton, and subsequently in King's College, Cambridge, at both which places the poet Gray was his intimate companion,

\* See his *Histories of Lincoln, York, and other Cathedrals*, 4to. 1729, &c.

† “*Parentalia*.” These theories have been refuted in Bentham's “*History of Ely*,” and since then, more fully, by Dr. Milner, in his “*Treatise on the Architecture of the Middle Ages*.” 8vo. 1811.

may be thought to have inspired him, as well as his friend, with a predilection for the florid style of ecclesiastical Architecture. His verses to the memory of king Henry VI., written at Cambridge in 1738, are full of admiration of the sublime chapel of King's College\*. Strawberry-Hill was incredibly admired for several years, though, in point of Architecture, it is a heap of inconsistencies, and altogether a mere toy. The place was purchased by him in 1748; and he shortly after began to embellish it in the *Gothic* style. Various apartments were added to the old house at different times, as late as the year 1776†. When he began to build, Mr. Walpole visited many ancient castles and mansions, and his letters of 1752 and 1753 contain some beautiful descriptive sketches of what he saw. In the preface to "A Description of Strawberry-Hill," printed at his private press there in 1774, after stating that "the *Description* originally was meant only to assist those who should visit the place," he adds, "A farther view succeeded, that of exhibiting specimens of Gothic Architecture, as collected from standards in cathedrals and chapel-tombs, and shewing how they may be applied to chimney-pieces, ceilings, windows, balustrades, loggias, &c." And further on, "I did not mean to make my house so Gothic, as to exclude convenience and modern refinements in luxury. The designs of the inside and outside are strictly ancient, but the

\* The following lines of the above poem strikingly display the taste of that time, when a young writer felt himself obliged to apologise for the want of Italian rules of proportion in King's College Chapel:—

" When Henry bade this pompous temple rise,  
Nor with presumption emulate the skies,  
Art and Palladio had not reached the land,  
Nor methodized the Vandal builder's hand;  
Wonders unknown to rule, these piles disclose;  
The walls as if by inspiration rose," &c.

Gray's "Ode on a Distant Prospect of Eton College," was written in 1742.

† In the designs for Strawberry-Hill, Mr. Walpole was assisted by Mr. Richard Bentley, only son of the celebrated critical scholar, Dr. Richard Bentley. John Chute, Esq. was also consulted, a gentleman of congenial taste, who embellished his seat at the Vine, in Hampshire, with some elegant architectural works. In the style of his curious mansion, Mr. Walpole was prompted, very likely, by a house which Richard Bateman, Esq. had built at Old Windsor about the same time. Mr. Walpole resided at Windsor the summer before his acquisition of Strawberry-Hill. Mr. Bateman's house was intended to resemble a monastery; it was lately occupied by the dowager lady Onslow. Some of its antique furniture was eagerly purchased for Strawberry-Hill, on Mr. Bateman's death.

decorations are modern ; and the mixture may be denominated in some words of Pope, “ *A Gothic Vatican of Greece and Rome* \*.”

A short Essay on the ancient Architecture of England was published in 1762, by the *Rev. Thomas Warton*, in his “ Observations on the Fairy-Queen of Spenser,” which exhibited a better chronological sketch of different styles than had been previously done ; though the authority of Sir Christopher Wren led him into some mistakes. Mr. Warton’s favourite studies had made him intimate with many curious descriptions of Architecture contained in the writings of Langland, Chaucer, Lydgate, and other old poets ; and in his great work, “ The History of English Poetry,” of which the first volume appeared in 1774, there are many valuable notes on such descriptions†. The information afforded by Mr. Warton, was in a great measure superseded by the “ History of Ely Cathedral,” published in 1771, by the *Rev. James Bentham*. The knowledge of ancient Architecture displayed in this work far exceeded all that had been previously published on that subject. The cathedral of Ely, where Mr. Bentham was beneficed, had furnished him with examples of almost every style of building, from the Saxon era to that of the Reformation. The peculiar ornaments of each were carefully studied by him, and his numerous quotations from ancient authors prove his diligence in historical research. In this work was first brought forward the presumed origin of the *pointed* arch, the chief feature of *Gothic* Architecture, and on which the whole style seemed to be formed. This Mr. Bentham supposed to have been derived from the intersection of two semi-circular arches, such as are seen on the walls of buildings erected about the period of the Norman Conquest, an opinion that has occasioned much animadversion, which seems

\* Few men have had their talents so severely criticised, and variously estimated, as Horace Walpole. His concern in the revival of *Gothic* Architecture is all that we have to do with, and considerable merit must be claimed for him. His letters, and many passages in the *Anecdotes of Painting*, were very useful in correcting public taste, which had sunk into mere pedantry and a blind partiality for particular rules. His imitations at Strawberry-Hill are hardly to be called Architecture ; but he had the generosity to acknowledge its deficiencies, and to bestow unreserved praise upon more successful efforts, when *Gothic* Architecture became better understood.

† In 1760, Mr. Warton published, without his name, “ A Description of the City, College, and Cathedral of Winchester,” 12mo. In this work, such glaring mistakes occur in ascertaining the age of certain parts of that cathedral, as shew that he could not then have paid much attention to the study of ancient Architecture ; but the essay above mentioned displays much deeper critical knowledge. — See Milner’s “ History of Winchester,” 2 vols. 4to. in which Warton’s errors are pointed out and corrected.

to have led most practical men to the conclusion of its being well founded, though some speculative writers wish to find a higher origin for the Gothic style.

The Preface to *Captain Grose's* "Antiquities of England and Wales," came out shortly after Bentham's History of Ely, and added some useful remarks to what had been given in that work, extending the comparison of English buildings to foreign ones; the author did not, however, venture to dispute the inconsistent theories of Sir Christopher Wren. Grose quoted freely from Warton, Bentham, and *Bishop Warburton*, the latter of whom had published some fanciful observations on the subject, in his notes to Pope's Epistles.

The "History and Survey of the Antiquities of Winchester," by *Dr. Milner*, 2 vols. 4to. 1798, brought a grand accession to the knowledge of old English Architecture. The church of the Hospital of St. Cross, near that city, had been noticed by Bentham for the curious combinations of circular and pointed arches displayed in its construction; and the historian of Winchester, adopting the opinion of that author relative to their origin, strengthened it by concurrent arguments and observations. His description of the cathedral, college, and other buildings at Winchester, cleared up the mistakes of preceding writers, and evinced a complete acquaintance with the *Gothic* style of Architecture and its various alterations.

The exertions of literary men in illustrating the history of Architecture, enabled practical artists to select proper models for imitation; the specimens of different ages became better known, and the impropriety of blending the ornaments proper to works of distinct periods, as had been previously done, began to be felt. Mr. James Essex was the first professional architect whose works displayed a correct taste in imitations of ancient English Architecture. He was born at Cambridge in 1723, and educated in the school of King's College, where a repeated contemplation of the magnificent chapel is thought to have determined his taste to that style of Architecture, which is there so enchantingly displayed. He was employed to make architectural drawings for the historian of Ely, so early as the year 1757, and remaining ever after in friendship with Mr. Bentham, he undoubtedly acquired much knowledge from him on the history of his art. Mr. Essex was also acquainted with Gray the poet, Gough, Tyson, Cole of Milton, Horace Walpole, and other antiquaries: his modesty and amiable temper being no less admired than his talents. The works of this architect in the *Gothic* style were not numerous. The choir of Ely Cathedral was altered under his direction in 1770; and he effected very extensive repairs in that church, which occupied nearly

20 years. After this he was engaged in repairing Lincoln Minster, where an altar-piece of stone was erected after his designs, and some very important repairs were effected\*. King's College Chapel was also repaired by him, and he designed the stone screens about the altar there, which was then removed to the east end, and a space originally behind it taken into the choir. An elegant Cross at Ampthill, was erected from a drawing by Essex, in commemoration of the abode of Queen Catherine of Arragon at that place; besides which, he made improvements at Madingley, an ancient mansion in Cambridgeshire, and furnished designs for windows and other minor works.

Death closed the labours of Mr. Essex just about the time when a new master in modern Gothic Architecture appeared, who soon "eclipsed all former fame." Mr. James Wyatt, whose skill in Grecian Architecture had long before placed him at the head of his profession, was consulted, in 1782, by Thomas Barrett, Esq. for the improvement of his seat at Lee, near Canterbury. "Wyatt," says Walpole, "designed several plans, some Grecian, some Gothic. The latter was adopted;" and the success of the imitation soon made both the place and the architect highly celebrated. This was Mr. Wyatt's first work in the style of our old English Architecture, and, as such, it deserves particular notice, although he afterwards produced several much more sumptuous specimens of that style. Mr. Barrett was a man possessed of elegant taste and knowledge of the fine arts, and he not only attended very carefully to the correctness of his new buildings, but consulted several friends, and particularly the Hon. Horace Walpole, whose approbation of Lee was thus expressed with equal warmth and judgment:—"The house at Lee, which was but indifferent before, has been, by the skill and art of Mr. Wyatt, admirably improved in the disposition of the apartments; amongst them is a very beautiful library, finished in the most perfect style of Gothic taste. The three fronts of the house convey the idea of a small convent, never attempted to be demolished, but partly modernised, and adapted to the habitation of a gentleman's family†;" and in the later editions of "The Anec-

\* The general form of this altar-piece was probably copied from the monument of Bishop Wm. De Luda, in Ely Cathedral, enlarged and modified. It has a chaste and suitable effect, although it is not large and sumptuous enough to fill its place, worthily, in so magnificent a church. The works of Mr. Essex in the *Gothic* style cannot be exceeded in their fidelity to ancient examples; but they are deficient in boldness and spirit of design, and his details are too often meagre, as is apparent in this and other of his works.

† The above passage was published in Hasted's "History of Kent," Vol. III., and has been copied into other works. In the "Bibliographical Decameron," the author, the Rev. T. F. Dibdin, tells us,

dotes of Painting," he again takes occasion to praise Mr. Wyatt's success in this his first essay. "Mr. Wyatt, at Mr. Barrett's, at Lee, near Canterbury, has, with a disciple's fidelity to the models of his masters, superadded the invention of a genius. The little library has all the air of an abbot's study, except that it discovers more taste\*." The superiority of Lee to Strawberry-Hill was beyond comparison, and no one acknowledged it more readily than the noble owner of the latter, whose taste contributed to this superior perfection of Lee†. For a full description of Lee, we must refer to the works mentioned in a note; remarking only one circumstance in the idea of its style, which deserves the attention of every imitator of ancient Architecture, viz. a propriety and consistency in the character it assumes as an ancient work, "a small monastery, — partly modernised, and adapted to the habitation of a gentleman's family‡." The situation is happily suited to the appearance of monastic seclusion, but obvious convenience required some deviations from strict adherence to ancient forms, particularly in the windows, on which, however, the beauty of *Gothic* buildings mainly depends||. Mr. Wyatt's sub-

that this passage *was written by Lord Orford himself*, "and had it not been deemed necessary a little to vary and curtail it to adapt it to the historian's plan, would have appeared more advantageously." "Decameron," Vol. III. p. 457, note.

\* Vol. III. of Lord Orford's Works, 4to. p. 433. In a letter published in Vol. VIII. of Nichols's "Literary Anecdotes," he says, "I have seen, over and over again, Mr. Barrett's plans, and approve them exceedingly. The Gothic parts are classic; you must consider the whole as Gothic modernised in parts, not as what it is, the reverse. Mr. Wyatt, if more employed in that style, will shew as much taste and imagination as he does in Grecian." [A.D. 1782. N.B. The new buildings began the next year.]

† See Lord Orford's Correspondence, Vol. V. of his Works, p. 668, where, in a letter dated 1788, addressed to Thomas Barrett, Esq., he acknowledges the defects of Strawberry-Hill, and tells his friend, "My house was but a sketch by beginners, yours is finished by a great master."

‡ This consistency was wanting in Strawberry-Hill, where the designs vacillated between the style of a castle and that of a convent. See Descriptions of Lee, in Hasted's "History of Kent," Vol. III. 665; "Beauties of England," Vol. VIII. p. 1092; Angus' "Views of Seats," 1787, in which there is a neat engraving; and "Bibliographical Decameron," Vol. III. 457, which contains a vignette and description, &c.

|| Many of the best-designed modern *Gothic* mansions are spoiled by their windows, as is the case at Lee. Turrets, battlements, pinnacles, in short, almost every ornament of the Gothic style, may easily be applied to modern houses, for external decoration, without departing from the ordinary mode of fitting up the rooms, within; but windows in rows, of the simple Grecian structure, destroy all harmony on the outside, and if forms appropriate to the exterior be adopted, the inside must be in some degree conformable, and fresh difficulties arise in the furnishing and fitting up of rooms. As to sash windows with their bars tortured into pointed arches, such *carpentry* is absolutely contemptible, and

sequent works in imitation of the ancient Architecture of England are too well known to need description, and too numerous to allow of it here. Several of these buildings were far more extensive and sumptuous than any such works previously executed; but while we allow this celebrated architect due praise for his beautiful imitations of Gothic buildings, we cannot but condemn him for the destruction of some valuable original specimens in three of the cathedrals submitted to his taste — Lichfield, Salisbury, and Durham. His genius luxuriated in florid details, without always attending to ancient rules; and too much credit is claimed for Mr. Wyatt, when it is said, that he “revived, in this country, the long-forgotten beauties of Gothic Architecture\*.” Since the first works of Mr. Wyatt, the *Gothic* style has been adopted in numerous residences of the British nobility and gentry; which have been built, or refitted, in that style, with different degrees of fidelity and success. Several churches and chapels have also been erected with very good effect, this style having peculiar advantages for such structures. The repair of our cathedrals, those invaluable monuments of ancient taste and skill, has, in late years, been attended with less violation of their original style than at any period since the introduction of Italian Architecture. Several incongruous works of a barbarous taste have been removed from their venerable interiors, and been replaced by others more consistent with the general style of the buildings. During the last twenty years, numerous publications have issued from the press, some to develop the obscure history of *Gothic* Architecture, others to display its various beauties. Artists of first-rate talents have been employed to delineate and engrave the most beautiful and curious remains, and their works will be eagerly sought for, and carefully prized, a century hence. The general improvement of public taste, resulting from these works, is clearly evident. The respective beauties and conveniences proper to the Grecian orders in their pure state, or as modified by the Romans and their successors of the Palladian school, may be fully allowed, without a bigoted exclusion of the style we are accustomed to term *Gothic*; and yet its merits ought not to be asserted to the disadvantage

much more disgusting than common undisguised forms; nor can frames of cast iron ever successfully fill the place of stone mullions, the want of substance preventing such a frame from ever appearing “a lightened part of the structure itself,” as a proper *Gothic* window has been happily described. See “Metrical Remarks on Modern Castles and Cottages,” &c. London, 1813. The Preface to this smart satire is full of judicious remarks on our ancient Architecture, and its adaptation to modern dwellings.

\* See “Gentleman’s Magazine,” Sept. 1813. Also “Monthly Magazine,” for Oct. of the same year.

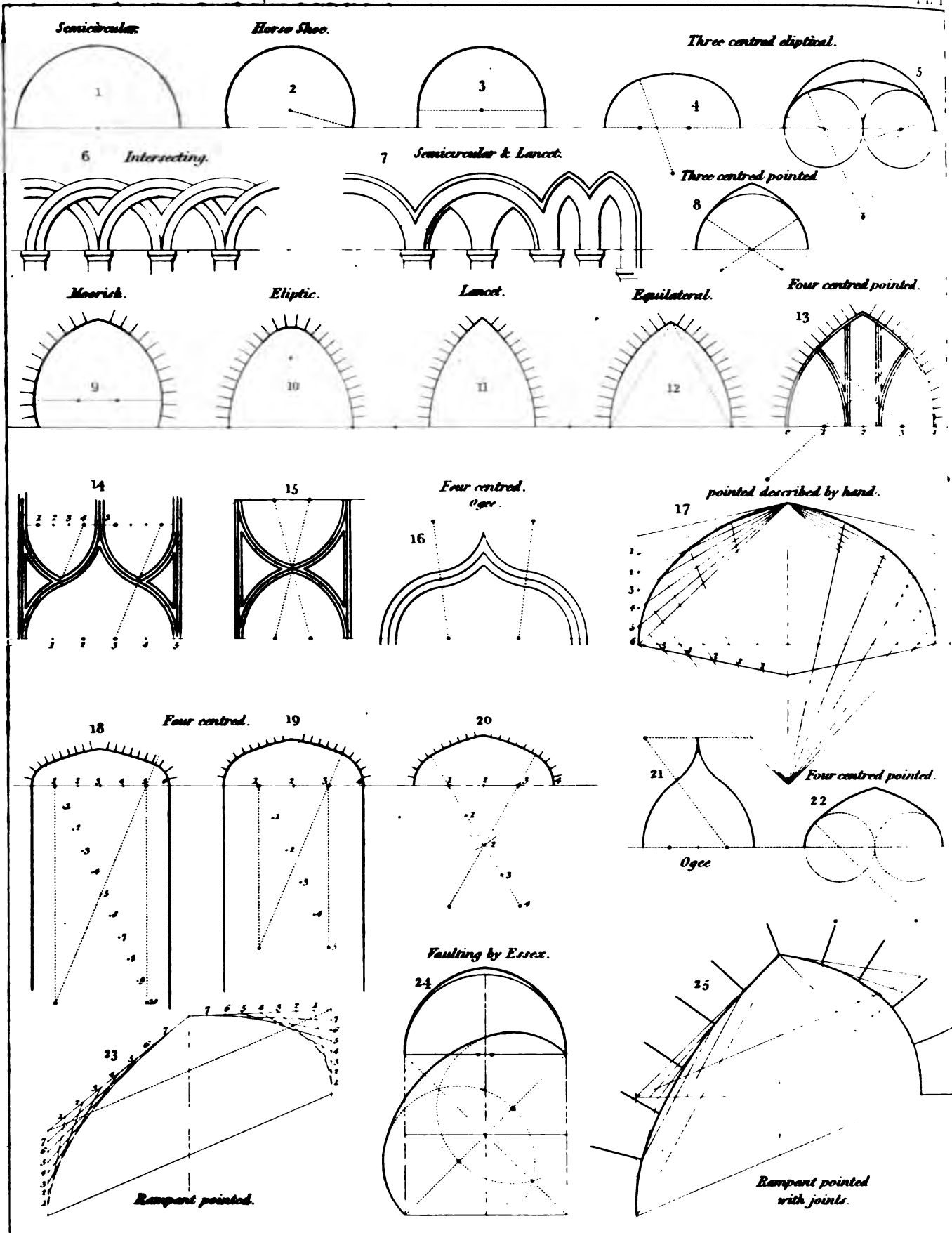


of classic Architecture. Each has its proportions and characteristic features; which cannot, without impropriety, be transferred to the other. The use of ancient Architecture, either Grecian or *Gothic*, may not inaptly be compared to that of the dead languages. Both have become obsolete, and in employing them we must be guided by original examples. The rules of construction are fixed in both: and the proportions and ornaments of Architecture require to be thoroughly studied, and strictly followed, no less than the metres and phrases of the classic tongues. The architect must evince his judgment in the use he makes of the best models of the style he adopts; and in invention, he must endeavour to *think* in the manner of the original inventors. These precepts may be thought to restrain modern practice to a servile imitation: but that is more than is intended. The scholar is left at full liberty to express his ideas in classic language; and the architect is not less at liberty to build in the ancient styles; only let his models be attended to, remembering that a licentious departure from original rules produced the execrable *Gothic* of Batty Langley\*, more contemptible than the most barbarous Latin of the feudal ages.

EDWARD JAMES WILLSON.

\* About sixty years since, this artist invented, and unfortunately published, "*five orders of Gothic Architecture*," which were hideous caricatures of Italian columns and entablatures, disguised by strange mouldings of what he conceived to be *Gothic*. Such attempts to impose on public taste would not now be likely to mislead the most ignorant carpenter or mason; but ancient examples were then little studied, and this man's books produced some shocking barbarisms in Architecture.





A. Pugin Architect. del.

*Various modes of forming Arches.*

Published by J. Taylor & Hugh B. Owen, Jun. 1833.

**Specimens**  
OF  
**GOTHIC ARCHITECTURE.**

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No. 1.—PLATE I.\* VARIOUS MODES OF FORMING ARCHES.

THE Arch being the distinctive feature of all structures of the middle ages, as the column was of those of classic antiquity, the first Plate of this Work is devoted to an elucidation of various forms of Arches, beginning with such as are found in buildings of the Norman, or Saxon style†, and then proceeding through the principal varieties of pointed Arches.

1. The *semi-circular Arch* was the principal one used in all buildings, until about the middle of the twelfth century, although a solitary instance of the pointed Arch may now and then be proved to be of earlier construction.

2. Arch described from one centre placed above the base-line.—This form has been denominated *the Horse-shoe*; it is common in some buildings of eastern countries, and examples of it occur in Romsey Abbey Church, and in others of the Norman style.

3. *Semi-circular*, but including a portion of the perpendicular jambs above the imposts.—This form is seen in a side-arch of the rood-tower of Malmesbury Abbey Church, where the transepts being narrower than the nave and choir, two of the four arches were limited to a less breadth, though required to equal the others in height. Other examples are found in the transepts of Winchester Cathedral, St. Alban's Abbey Church, &c.; in short, the Norman architects frequently raised their Arches above the imposts in this manner.

\* The No. and small figure will be found at the right hand corner, bottom of each Plate.

† These national denominations are used indifferently, it appearing, after great research, and many attempts to distinguish characters peculiar to the buildings erected in this country before the Conquest, that the Normans did not introduce a new style, though they enlarged the scale of our churches and other public buildings. See Vol. II. p. xi.

4 and 5. *Elliptical Arches*, described from three centres.—Arches of this form are not only found in Norman buildings, mixed with the semi-circular, but frequently over doors and windows, in the early part of the fifteenth century, along with the pointed Arch, and the other characteristics of the style of that period. The entrance-tower to the deanery of Lincoln has gateways of this form, and several other instances might be adduced.

6. *Semi-circular Arches intersecting* each other.—Some instances occur of intersecting pointed Arches, and others, of Arches, if they may be so called, described by straight lines, forming a series of intersecting triangles raised on one base: these were merely ornamental, as may be seen in the ruins of St. Augustine's Abbey Church tower at Canterbury.

7. *Semi-circular and Lancet Arches* combined.—Such a combination is commonly found in buildings towards the end of the twelfth century, when the pointed Arch began to prevail.

8. *Three-centred pointed*.—Arches formed on this principle, began to come into fashion at the beginning of the fifteenth century, and afterwards those of a more obtuse form\*.

9. *Moorish*.—This form may be classed with the Horse-shoe, No. 2. It is described from two centres placed above the imposts. Arches somewhat of this form, are occasionally met with in buildings of the early pointed, or Gothic style†; they are only found placed over narrow apertures.

10. *Elliptical*, resembling a pointed Arch, only rounded at the top.

11. *Lancet Arch*, described from two centres on the outside of the Arch.—The term *lancet* has been happily applied to the tall, narrow windows which enlighten the structures of the thirteenth century. Salisbury Cathedral is the most complete specimen of the style of that age. These lights have each a pointed Arch at the top, and the Arch is frequently raised on straight lines above the mouldings of the impost, where such mouldings occur; this is, indeed, the lancet form, comparing the Arch to the head of a lancet.

\* See Vol. II. p. xiv. note i.

† We have not scrupled to use the term *Gothic*, it having become inseparably connected with that style of building, of which the pointed Arch is the distinctive feature. The impropriety of the term is generally acknowledged, but it is never now applied as contemptuous. The attempt to appropriate this beautiful style to our own country, by designating it *English Architecture*, was made without due regard to the noble monuments of it remaining in France, Germany, and Flanders. *Pointed Architecture*, in allusion not only to its characteristic Arch, but to its pinnacles, spires, &c. seems the most appropriate term, and most expressive of its character.

12. *Equilateral*, where the points of the base and crown form an equilateral triangle.—This may be called the standard form of the pointed Arch, and is perhaps the most beautiful.

13. *Four-centred pointed*.—Some beautiful varieties of decoration were struck out from this form, but it must still be regarded as less perfect than the simple Arch struck from two centres.—See the Arch No. 8, and the note referred to in Vol. II.

14, 15, and 16. The combination of circles, and portions of circles, being so infinitely diversified in specimens of florid tracery, especially in the larger windows of the fourteenth century, it would be vain to attempt to analyse all their principles. We may observe, however, that most of them were divided at first into a few large forms, and these again subdivided into as many openings as the space would allow, so that the openings were never broader than those of the perpendicular lights of the window, and seldom less than one-half of the breadth of one of these. In proportioning the void and solid parts of windows, we seldom find the mullion exceed one-third of the light in the larger divisions, or smaller than one-fifth.

17. Mode of describing a pointed Arch by the crossing of straight lines.—This Arch may be classed with the four-centred, being of flatter curve in the upper part than the lower. Many actual examples of Arches appear to have been struck out, by the intersection of straight lines, in specimens of the later periods.

18, 19, and 20. *Four-centred Arches*, centres of which must be upon the same diagonal lines, which are found by dividing the base-line of the Arch into more or less parts, according to the fixed height of the Arch.—These are some of the various forms of what has been called the *Tudor Arch*, because they are chiefly found in buildings, erected under the reigns of our princes of the house of Tudor; we find, however, that this flattened Arch was used more than fifty years before the accession of Henry VII., the first English sovereign of that family.

21. *Ogee*.—This, and No. 16, give an ornamental variety of Arch, which was sometimes used over doors and windows in the reigns of Edward II. and III., as in Caerphilly Castle, &c. The inflected curves necessarily weaken it too much to allow of its application on any large scale, and only small specimens are found of this sort of Arch.

22. *Four-centred pointed*, of the same class as Nos. 18, 19, and 20, but differently described.

23. *Rampant pointed*, described by the intersection of straight lines.—See what is said of No. 17.

24. Shews one mode of proportioning the diagonal lines of a *groined vault* to Arches of the sides. In this example, the side Arches are semi-circles, the diagonal ones elliptical curves. Where the sides are pointed Arches, the diagonal curve was frequently a semi-circle. The consummate skill evinced in many roofs of buildings of the fourteenth and fifteenth centuries, render them deserving of the most minute and careful examination.

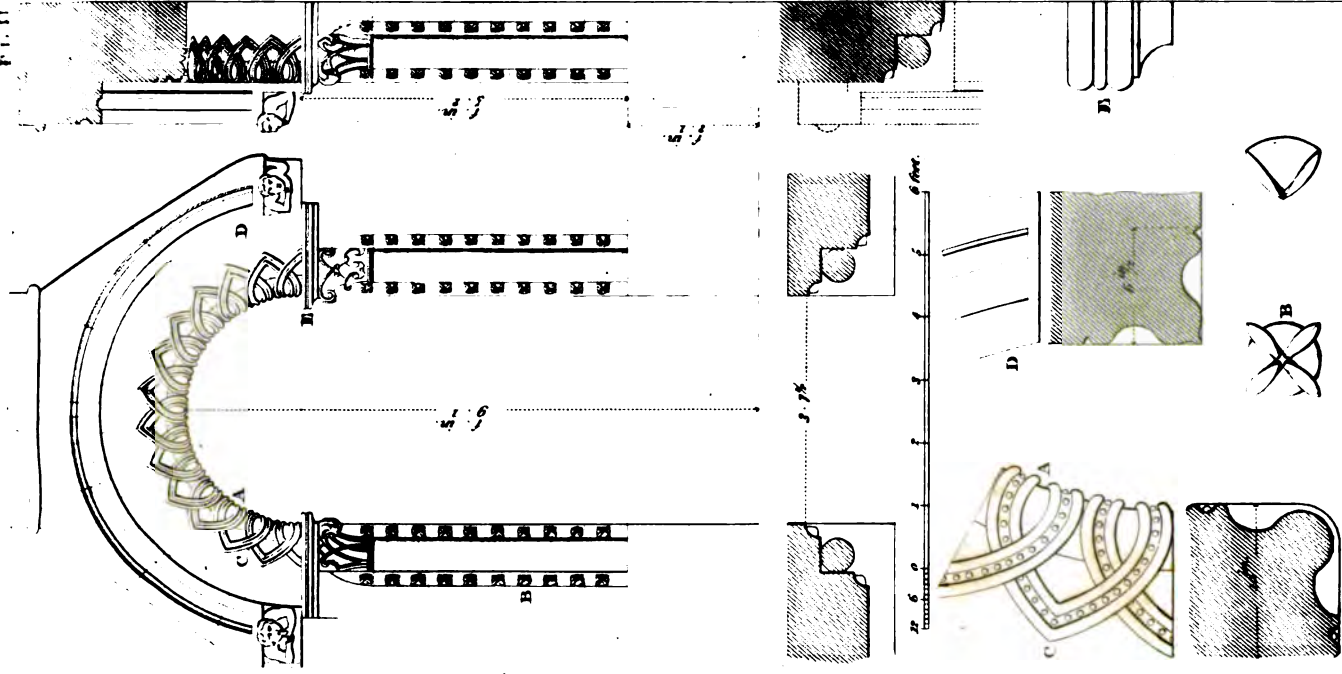
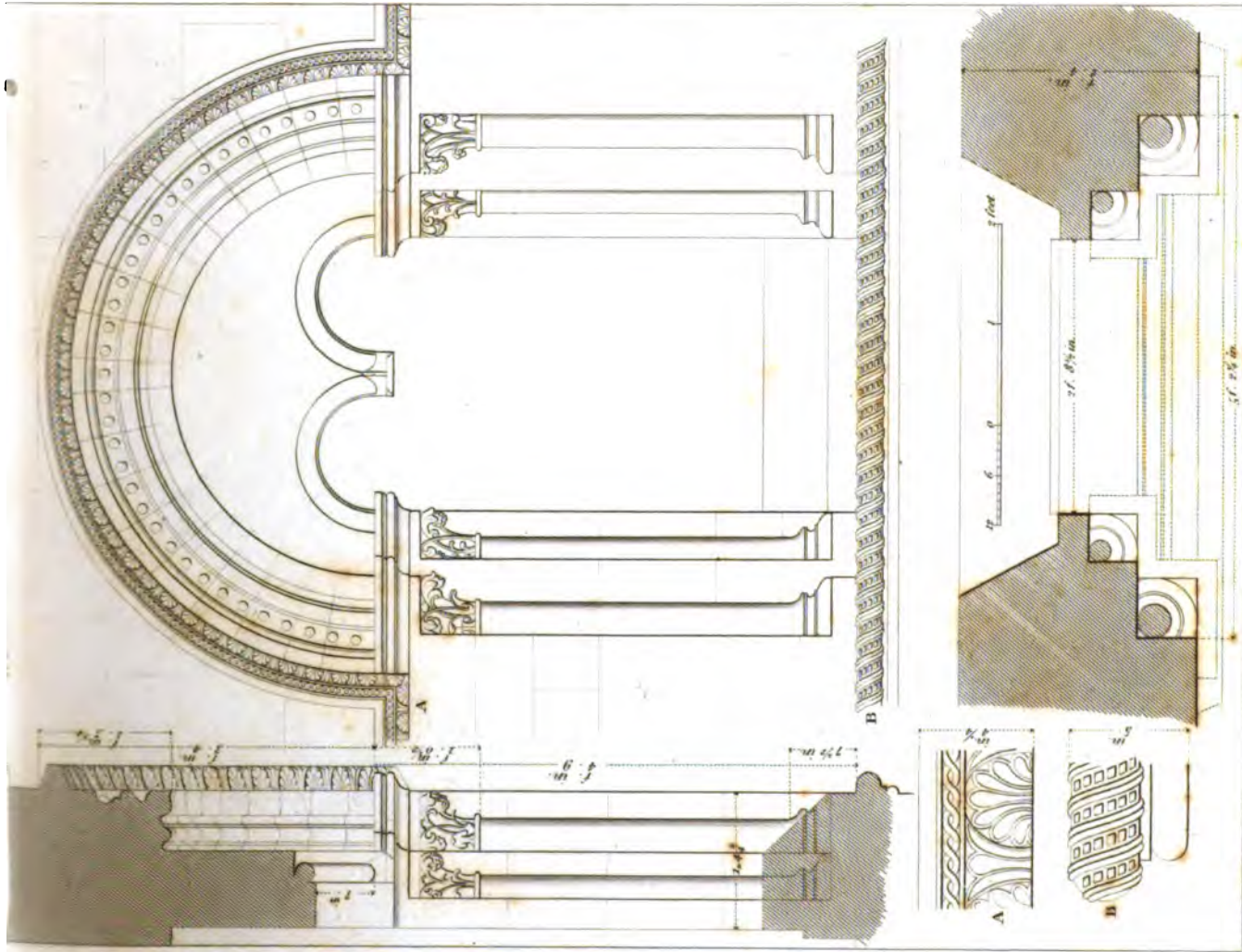
25. This example may be classed with No. 23. The lines of the joints are described in this.

NO. 2.—PLATE II. JEW'S HOUSE, LINCOLN,—WINDOW AND DOOR; 1140.

THE specimens represented in this Plate are taken from a private dwelling in the city of Lincoln, called *the Jew's House\**, and belong to the period when the Norman style had attained its highest ornament, immediately after which, the pointed Arch began to supersede the semi-circular one, producing a total revolution in architectural taste. The *window*, which forms the first subject, belongs to the upper story, and remains in good preservation, none of its members being wanting but the column in the centre. We have fully displayed it in an elevation, a perpendicular, and a horizontal section, with parts of the outer moulding of the Arch, and of the wreathed torus or string-course, on an enlarged scale; and here it may be observed, that the string-course runs along the whole front, and the other moulding is continued to a window corresponding with the one here engraved, but now mutilated.

The *door*, which forms the other specimen, gives entrance to the lower story of the same building. This must be considered as very curious, being constructed so as to serve for the base of a chimney, which we shall briefly describe. The elevation and corresponding section will, together, shew the peculiar form of the Arch; its projection upon two carved trusses, its

\* This name was acquired by its having been the residence of Belaset de Wallingford, a Jewess, who suffered death for clipping the silver coin of the realm, when this house was confiscated, 18th Edward I. It afterwards came into the hands of Canon William de Thornton, and was, by him, assigned to the Dean and Chapter of the Cathedral, as part of the endowment of a chantry, and it still remains their property. *The Jew's House* stands at some distance from that where the murder of the Christian child, Hugh, was perpetrated, in 1255, by certain Jews, who were then numerous in this city, and many of whom had grown rich by usury, the practice of taking interest on loans being at that time, and for some centuries afterwards, esteemed unlawful amongst Christians.



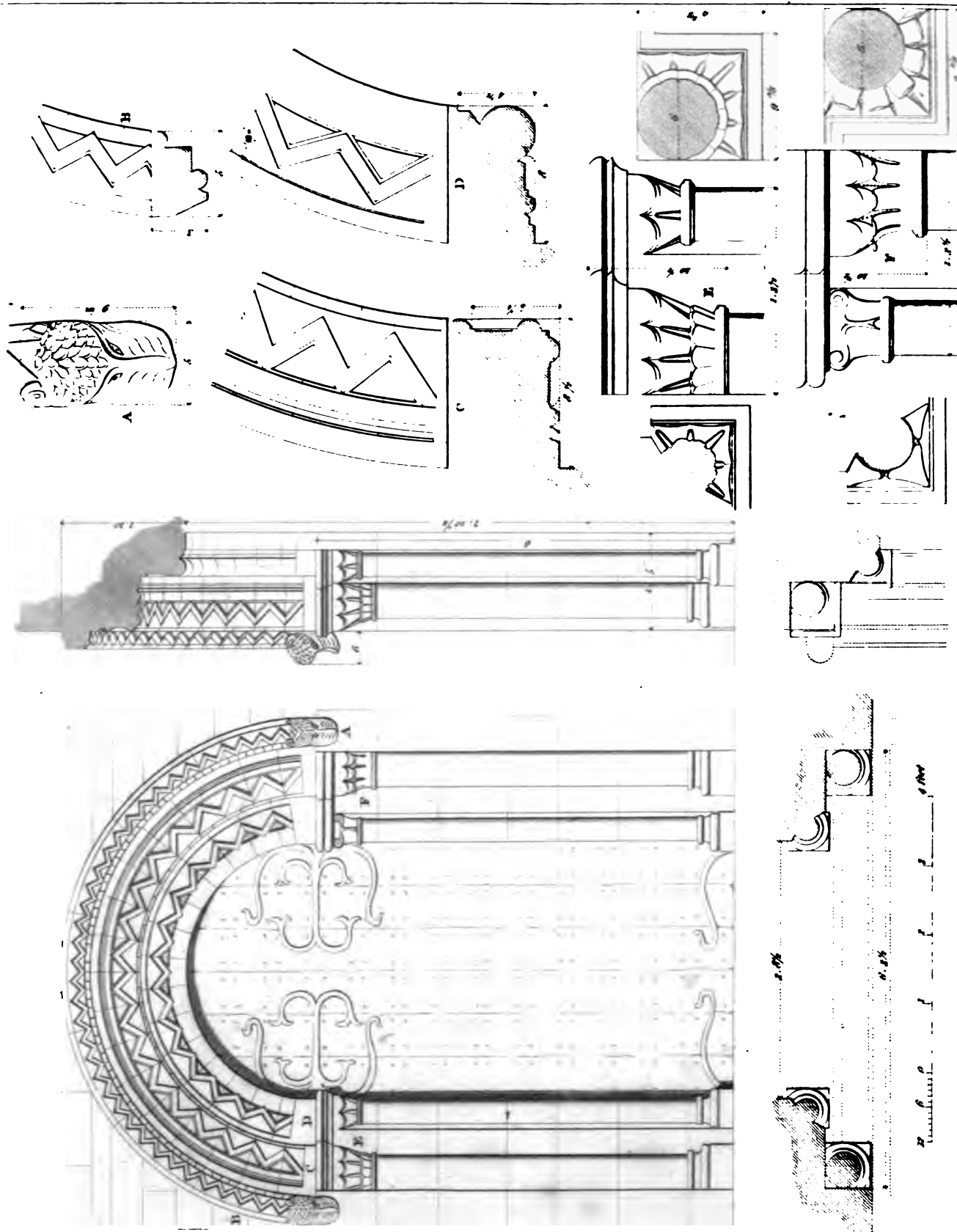
*Temple House, Lincoln. Window and Door.*

Published by J. Taylor, 50 High Holborn, June 1, 1860.









outer sides sloping upwards to the breadth required for the body of the chimney, which stands out from the front like a broad pilaster, and is hollowed at inside for a fire-place\*. All the inner part is blocked up and altered, and the original shaft, above the front, is replaced by common brick-work: luckily, however, a sketch, taken by one of the brother artists, named Buck, in 1724, has preserved its form, as it then stood nearly entire. It was a tall circular tube, with a square base, having a small triangular gable at each of its sides; the top was shattered, and wanted its proper finish.

The plans beneath the elevation and section shew the curves in the mouldings of the jambs. A portion of the interlaced ornament of the inner Arch is given on a large scale, with a section; a section of the outer, or projecting Arch, is placed next to it; and beneath it, views of the front and side of one of the little clustered leaves with which the jambs are studded; and at the edge of the Plate, a portion of the abacus, or moulding, which covers the capitals. The shafts of the two columns are wanting, and the lower parts of the sides have perished, and are rebuilt with rude stone. The comparative size of this door is greater in the original, a scale smaller than is used for the windows being necessarily adopted for the sake of a better display of both.

### NO. 3.—PLATE III. ANCIENT GATEWAY, LINCOLN; 1150.

THE subject of this Plate exhibits another specimen of the most finished Norman style, where a conjunction of the semi-circular and pointed Arch is seen; no uncommon mixture in the buildings of the twelfth century. The building it is drawn from appears to have been the Hall of St. Mary's, or the Great Guild, of Citizens, and it is now held by lease under the Mayor and Corporation of Lincoln†. The original elevation of the front has been

\* A similar chimney, built over a door, was standing, within memory, in front of a house not far from this. The house here alluded to is said to have belonged anciently to a Jew. The fire-place, with all above, is destroyed, but the entrance remains, with an Arch projecting exactly like this, only not so richly decorated. Quære, whether chimneys so placed were peculiar to the dwellings of the Jews at any period? We know that they were obliged to distinguish themselves by their habit.

† The designation of *John of Gaunt's Stables* was applied to this building by Mr. Gough, in his enlarged edition of Camden's "Britannia," without any good authority. That prince had indeed a palace in the same street, which occasioned this mistaken conjecture. John Lord Hussey was taken from this building to execution, having forfeited his life for heading an insurrection against king Henry VIII., and hence it is frequently called *Lord Hussey's House*.

reduced to about the height of what is shewn in the engraving, but there has been another story, and a range of windows may be traced above the cornice, A. which appear to have resembled that of the *Jew's House* in Plate II. The gateway occupies one of the four divisions into which the length of the front is separated by pilasters, or flat buttresses. No. 1. in the Plate gives an elevation of the gateway in front; No. 2, a section. The most remarkable feature is the flat Arch, formed probably for convenience, by reducing the height of the doors, so that they might turn back under the vaulting within, which has been destroyed\*. The curious mode of arranging the joints of this Arch will be understood from the Plate, in which the centres are marked†. Parts of the enriched moulding are shewn on a larger scale beneath the elevation: viz. A. a portion of the cornice upon which the upper windows were placed. B. one of the pateras, engraved in the face of the outer moulding of the Arch. C. C. one of the flowers in another moulding of the Arch; this may be compared with an ornament in the door of the *Jew's House*. D. E. F. G. other portions of the cornice A. which is curiously wrought in foliage and figures of animals, and, being formed of hard stone of the Lincoln quarries, the carving has preserved all its original sharpness and perfection. The bottoms of the jambs of the gate are hidden by the accumulation of soil, which has probably risen about three feet above the original basement.

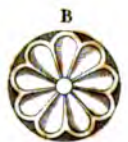
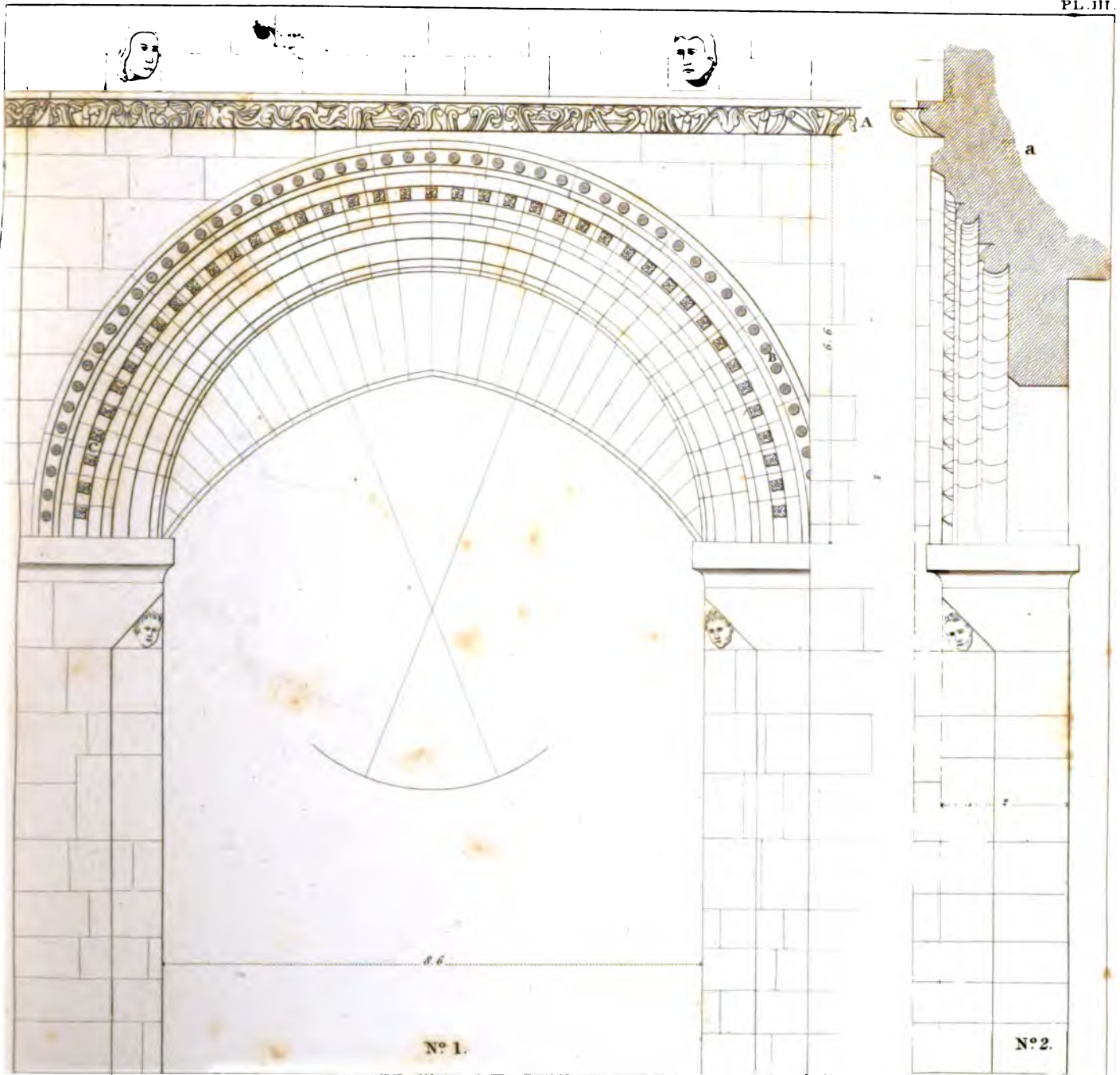
NO. 4.—PLATE IV. ANCIENT DOORWAY, LINCOLN; ABOUT 1120.

THIS doorway belongs to an ancient mansion in the Close of the Cathedral, called Atherton-Place: it was the front entrance of the hall, originally a vast apartment, now modernised, and forming a separate house. The doors have been taken away, and the opening walled up; they are restored in the Plate, from existing instances of the same age. The Plate represents an elevation and section of the whole, with plans to both. The details of ornament are fully exhibited, with all their measurements, on the right hand of the Plate‡.

\* The north door of the parish church of Fiskerton, near Lincoln, has a flat Arch placed within a semi-circular one, in the manner in which this is.

† The joints between the two radii, which describe the sweeps, are struck from the point of intersection of those two lines: the joints below those lines converge in the centres of the sweeps.

‡ The two heads terminating the outer moulding of the Arch resemble that of the crocodile, or rather, some of the serpent tribe. This ornament, which is exceedingly common in Saxon or



*Ancient Gateway, Lincoln.*

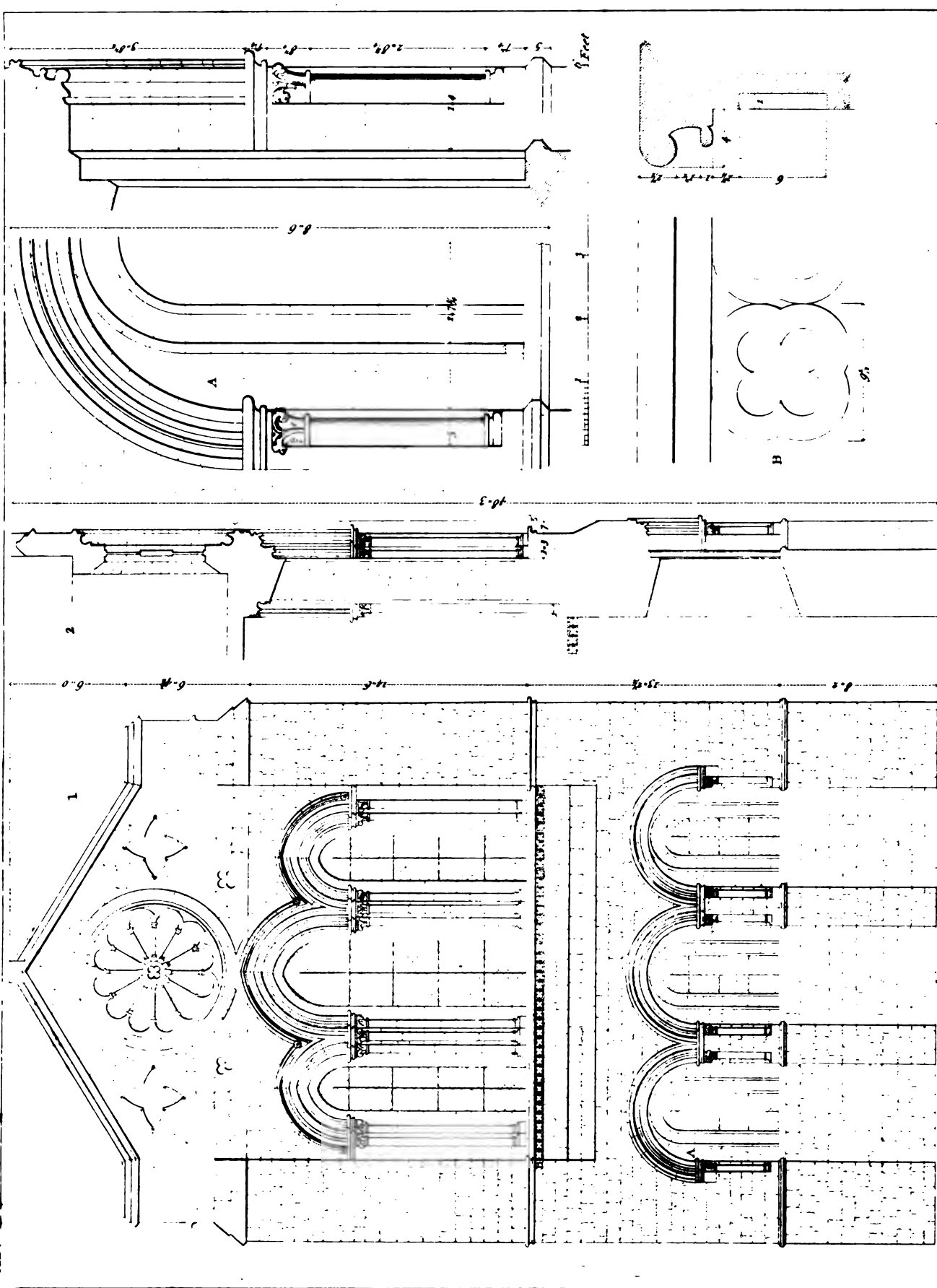
*Published by the Society of Antiquaries, London, 1840.*

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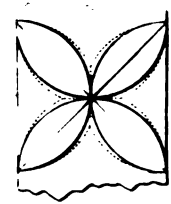
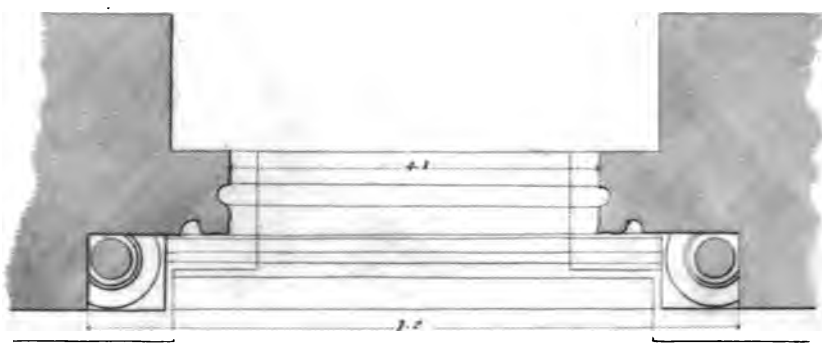
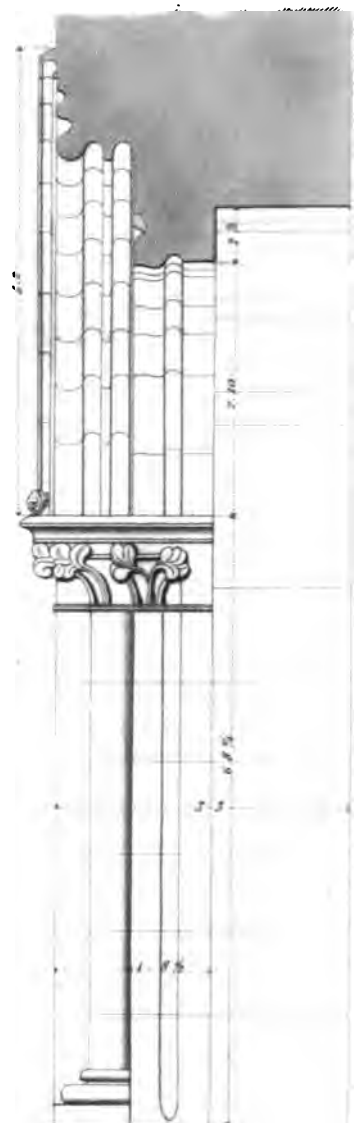
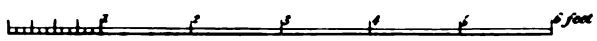
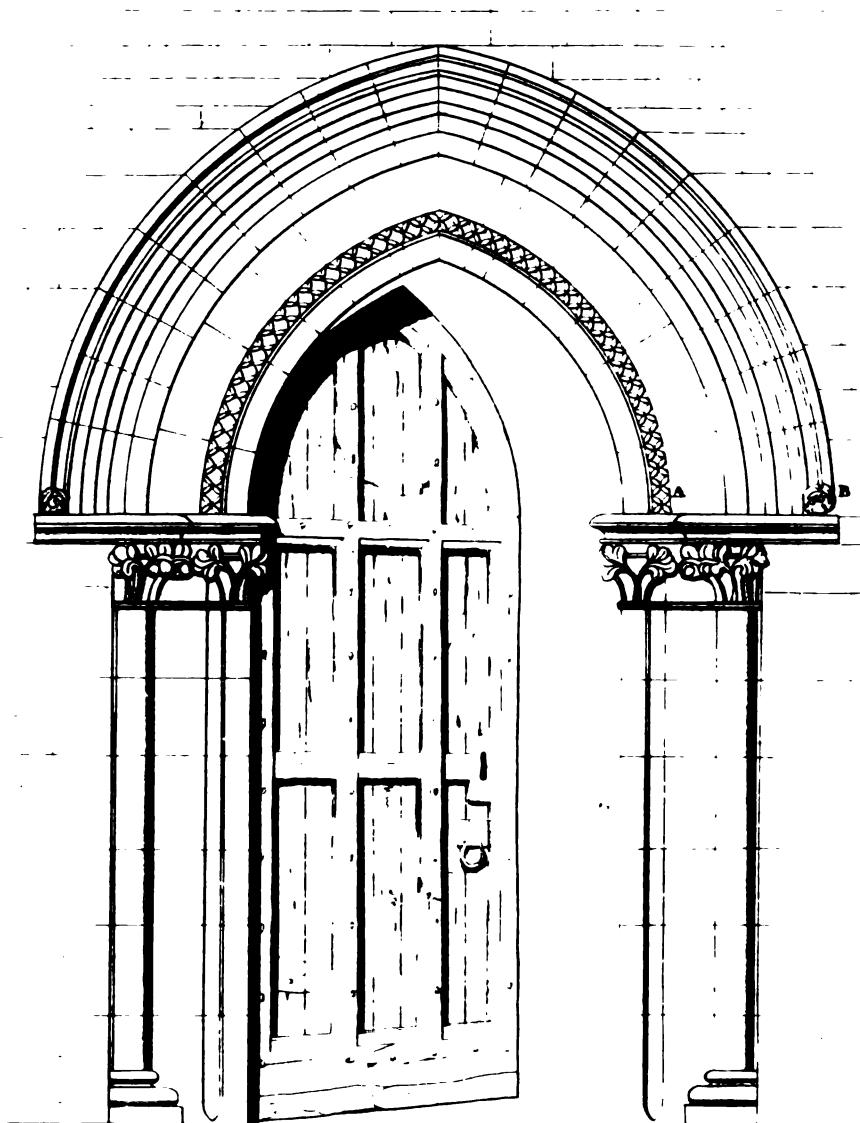






Scale 1/4" = 1' 0"





Architect, del.

St. Mary's Church, Lincoln. doorway on L. side.

Engraved by J. H. St. John, Boston.

## No. 5.—PLATE III.\* NEW SHOREHAM CHURCH, SUSSEX,—EAST END.

THE church from which this Plate is drawn contains many curious examples of semi-circular and pointed Arches intermingled, each decorated with its peculiar ornaments. It is not unlikely, that the construction of this building might occupy a considerable period, so that, the new style growing more into fashion whilst the work was carrying on, the parts last erected would be made conformable to the prevailing style. Such gradual variations may be traced in most large fabrics, not only where the building suffered some interruption, but even where the work was continually advanced, as, for instance, in Salisbury Cathedral. The east end of Shoreham Church has been selected, as a specimen of the mixed style, which intervened between the Norman and Early Pointed, or Gothic. The details on the right hand refer to the lower windows, A. where we may notice that the mouldings and little columns are of the early Gothic, although the arches are circular. The enrichment B. is rather uncommon. The circular window is an example of the early wheel-form, filed with small shafts and semi-circular Arches, converging to one centre\*.

## No. 6.—PLATE V. ST. MARY'S CHURCH, LINCOLN,—DOORWAY ON THE SOUTH SIDE.

THIS doorway forms a pleasing example of the early *Pointed*, or *Gothic* style. The ornament, marked A. in the Plate, was most extensively used in buildings of the first half of the thirteenth century, but seems to have gone out of fashion before the reign of Edward I. We see abundance of it in Lincoln and Salisbury Cathedrals, but scarcely any in Westminster Abbey. This enrichment, sometimes called *the Dog's Tooth*, though really made up of a series of flowers, each formed of four small leaves, seems to have been

Norman buildings, may originally have had a reference to the mythology of the northern nations. In some examples, such heads are more appropriately joined to a round moulding, wreathed, or carved, in a sort of scales.

\* See some Italian instances of such wheel-windows in *Archæologia*, Vol. XVI. They are not uncommon in England, in Norman buildings. Some of these have the little columns, with their bases, diverging outwards. The large window in the south gable of the transept of York Cathedral is formed on the same principle, consisting of two series of pointed Arches, with columns converging to one centre. The French architects were extremely fond of circular windows, many of their principal churches having one over the west door of the nave; no instance of this is found in England.

only an alteration of a Norman pattern; such little clustered leaves are seen in the preceding Plates II. and III. but are there set at intervals, here in immediate connexion. This ornament wants an appropriate name.

**NO. 7.—PLATE LIV. SPECIMENS OF SIX DOORWAYS, WITH SQUARE HEADS, HOOD-MOULDS, AND VARIOUS-SHAPED ARCHES.**

1. DOORWAY in the Long Stables of the Vicar's Court, Lincoln, with blank shields in the spandrils, and a hood-mould. A window from this building is shewn, No. 16.—Plate LIX. The next doorway was properly a window in a building between the Cathedral and Chapter-house at Lincoln. The following specimen is from the *Chancellor's House*, at the back of the building, whence Plates XLIV. and LVIII. were taken. The doorway of Tattershall Castle forms the chief entrance to the great tower. The doorway, from Horn Church, Essex, with its pannelled door, is a fine specimen, and is probably about the date of 1440. By the plan and section it will be seen, that some of the mouldings are bold and deep. In the example from Oulton, Norfolk, of about 1400, are some elegant ornaments within the arch and spandrils. The two latter examples are from drawings by J. A. Repton Esq., Architect.

**NO. 8.—PLATE LXVII. THREE DOORWAYS FROM WESTMINSTER ABBEY CHURCH, AND ONE FROM LINCOLN.**

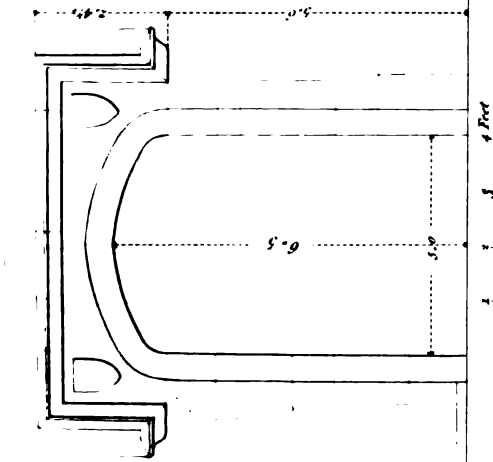
Nos. 1 and 2. Doorways in the passage leading from the Dean's-yard to the Cloister; No. 3. The entrance doorway to the chapel of St. Erasmus, on the north side of Edward the Confessor's Chapel, Westminster; No. 4. On the east side of the Cloisters, Lincoln Cathedral. This doorway was barbarously enlarged some years back, by cutting away the inner mouldings of the arch and jambs. The original door, of very strong oak, embellished with tracery, was taken away at the same time. It was built about the beginning of the sixteenth century.

**NO. 9.—PLATE XXXIX. BISHOP'S PALACE, LINCOLN, DOORWAY, WITH CARVED DOORS, &c.; 1440.**

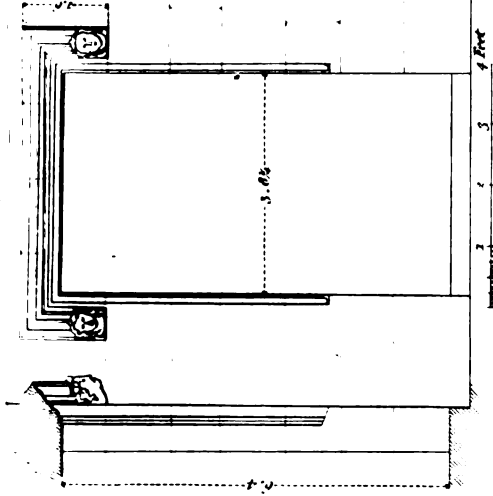
THE specimen before us, besides its merit in point of design, obtains historic importance from the circumstance of its date being ascertained, within a very few years, by the arms upon it\*, thus fixing one example of the

\* These belonged to bishop William Alnwick, who was translated from the see of Norwich to that of Lincoln in 1436, where he sat till his death in 1449. His name was recorded on the stained

West Court Window

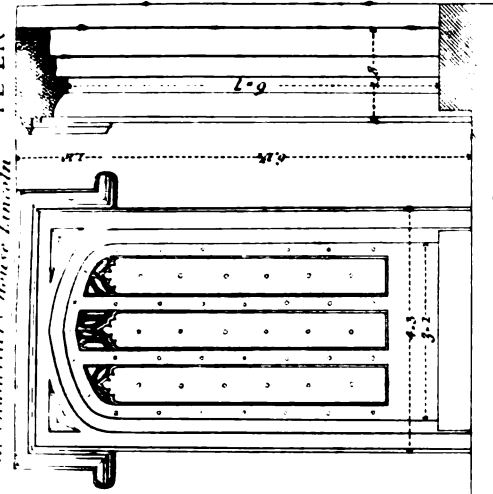


Lincoln

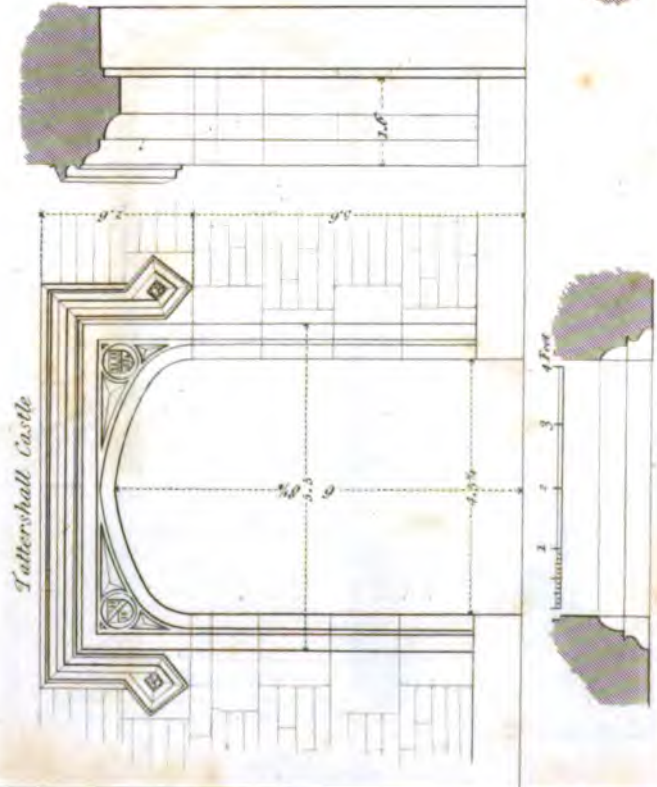


PL. LIV

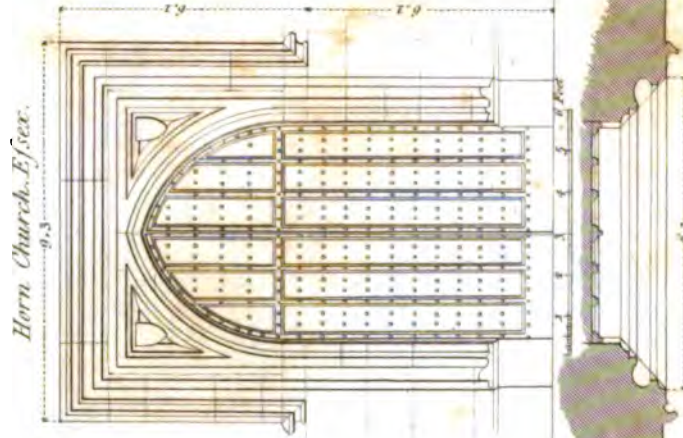
in Chancel House Lincoln



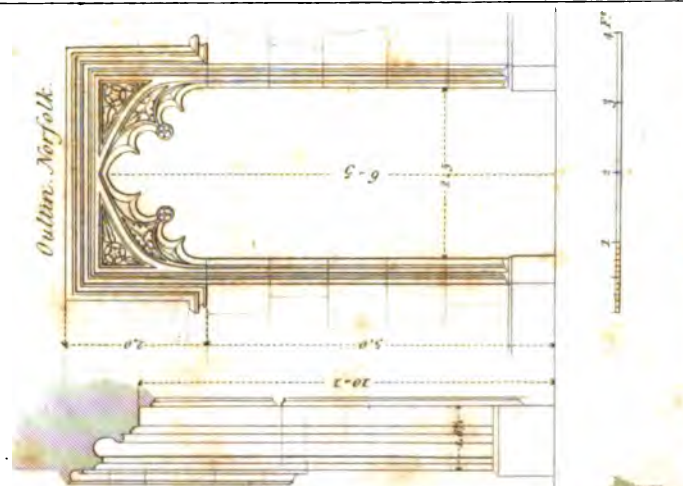
Tattershall Castle



Horn Church, Essex.



Outlin. Norfolk.



A. Pugin, Architect del.

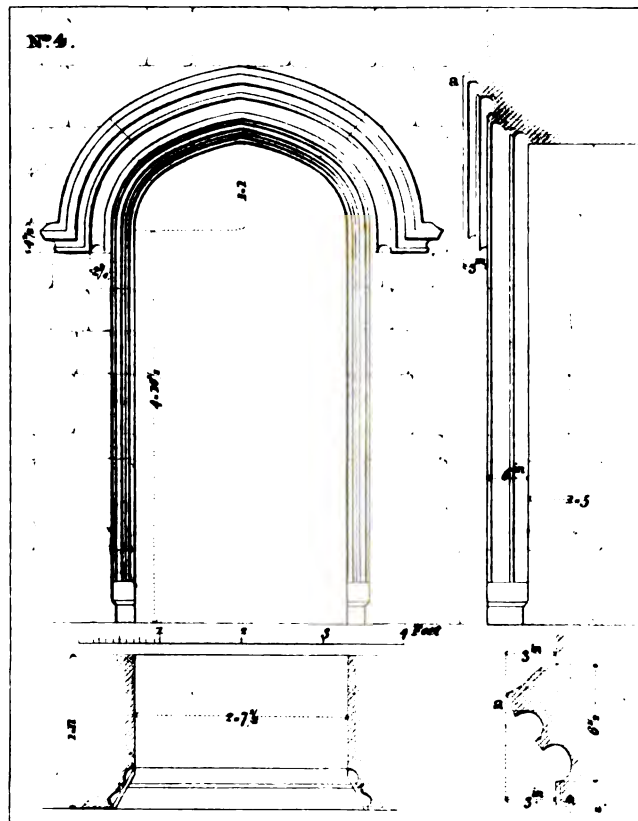
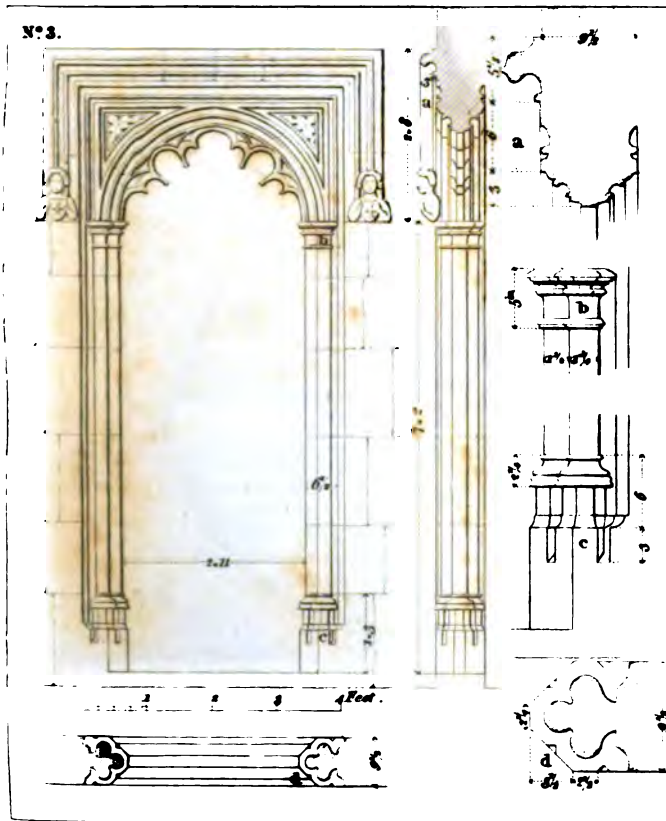
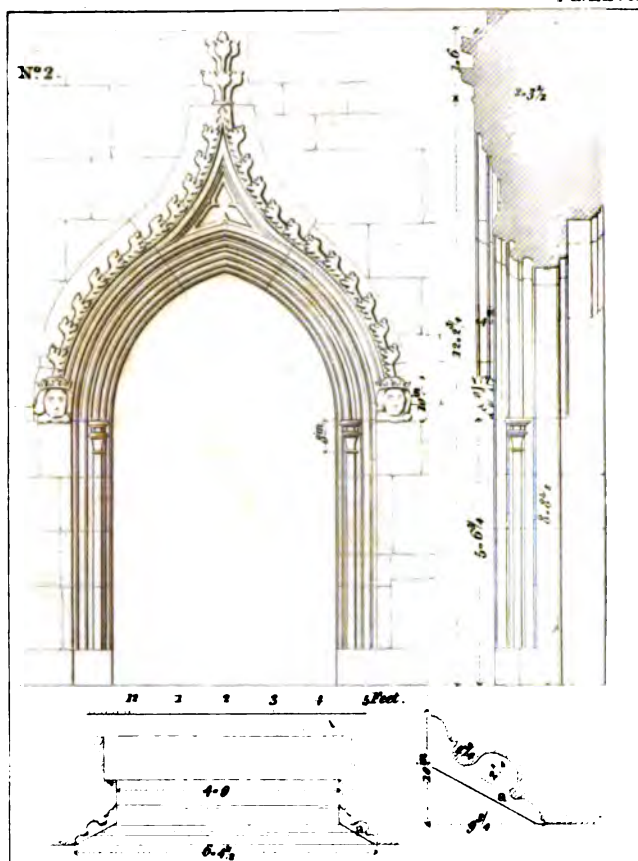
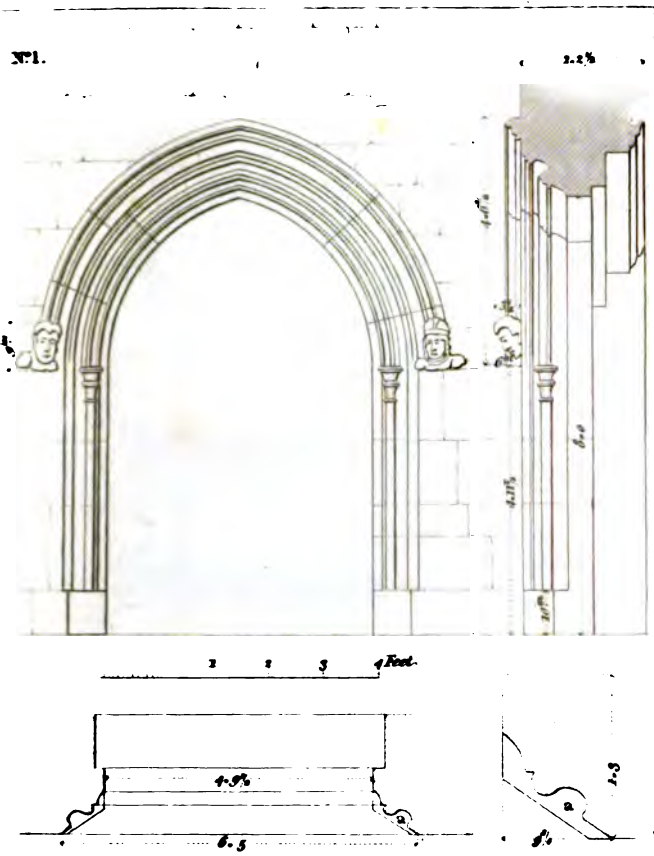
Specimens of Gothic Windows.

London, Published by J. Taylor, 30 High Holborn, Decr 1840.

E. T. Taylor del.





A. Pugin Arch<sup>t</sup> del.

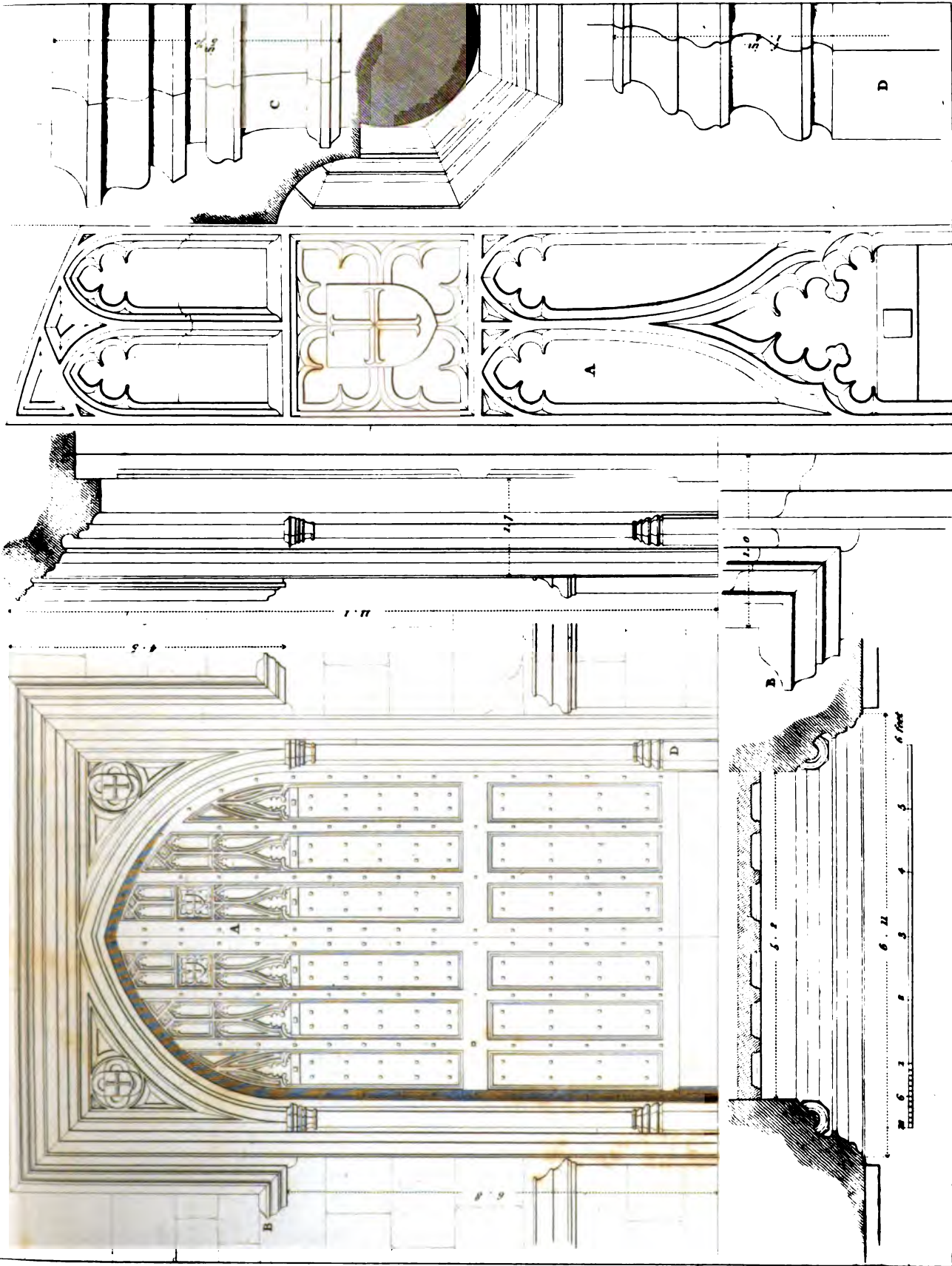
G. Gladwin sculp.

1. 2. 3. Door-ways, Westminster Abbey Church. 4. St. Lincoln.

London. Published by J. Taylor, 59, High Holborn, June 21, 1821.







A. Pugin, Architect, del.

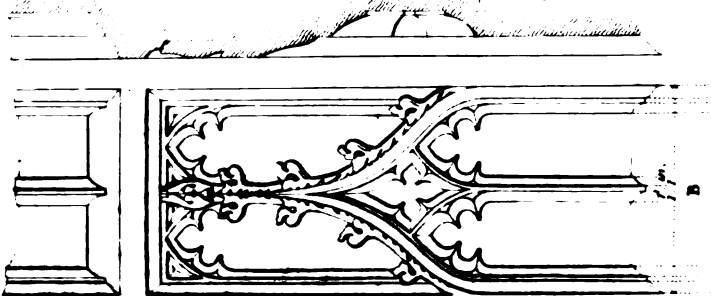
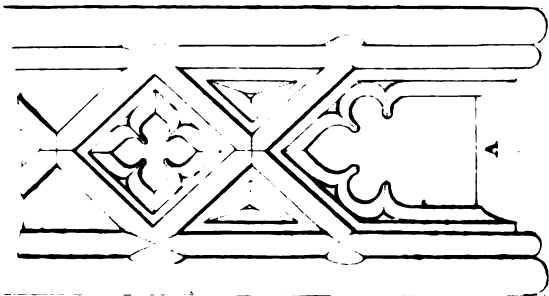
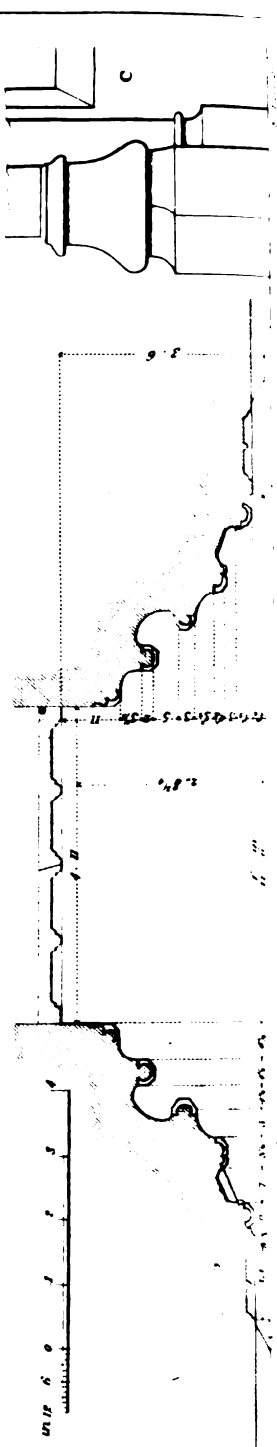
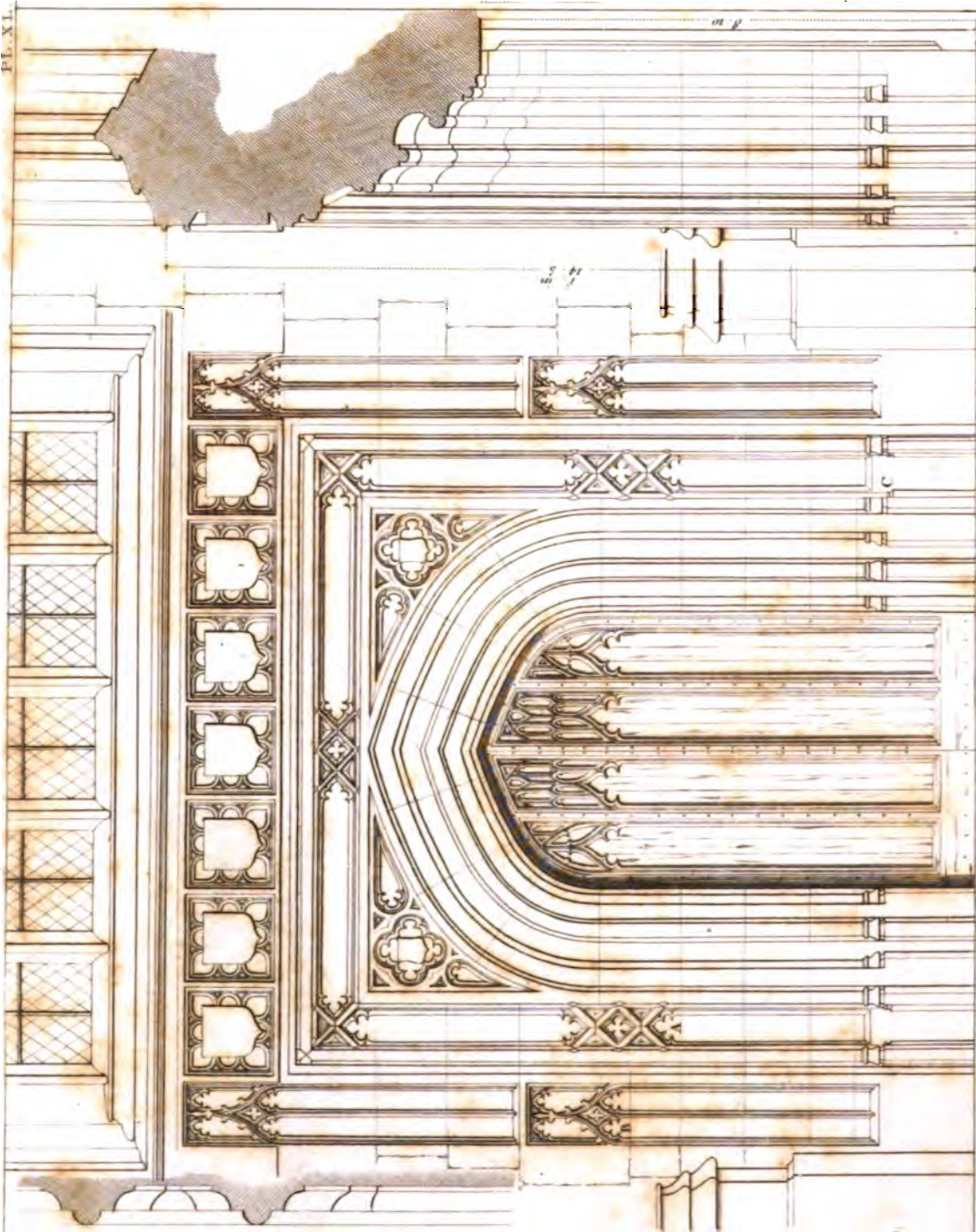
E. Turrell, sculp.

*Bishops' Palace, Lincoln. Doorway with curved door: &c.*

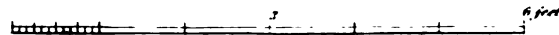
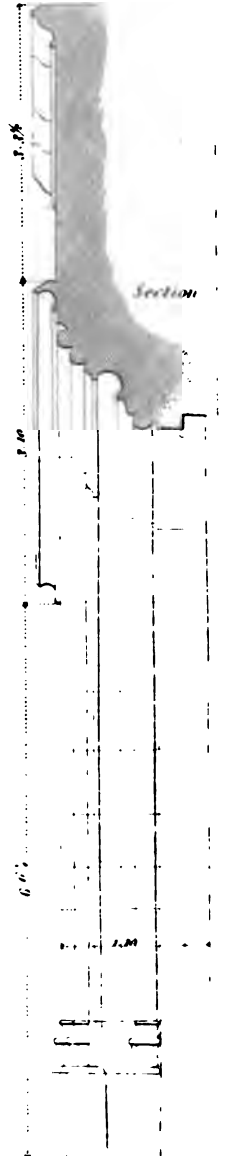
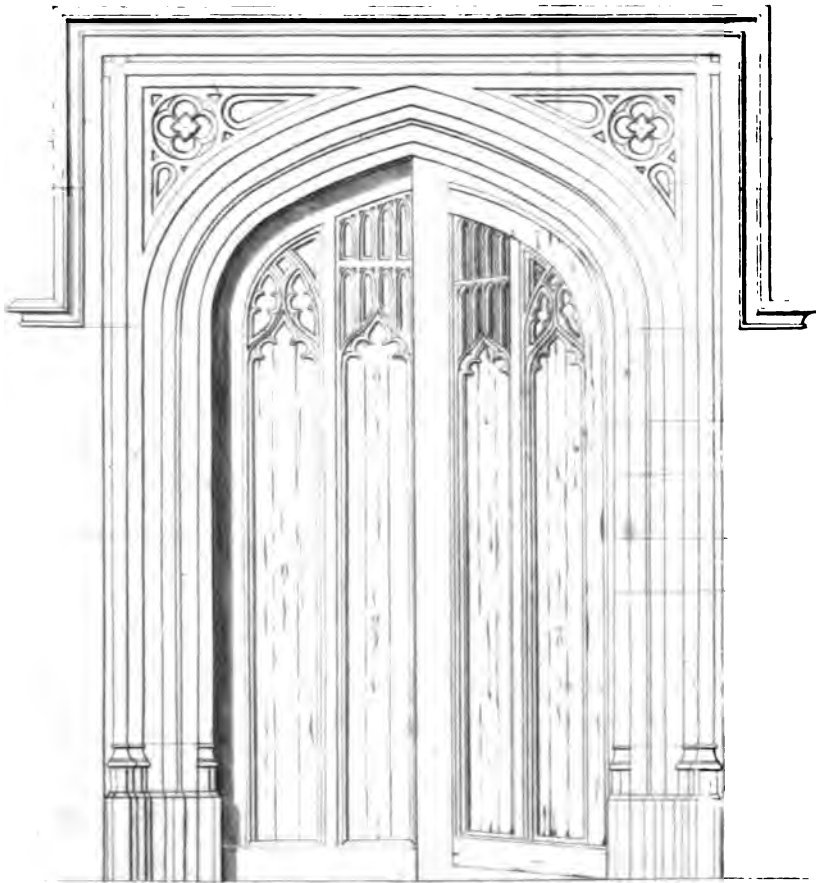
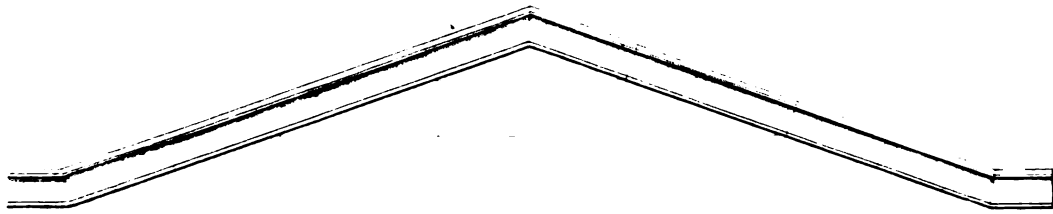
Published by J. Taylor & Co. High Holborn, near 1880.











See also Subst. 14

*South Doorway, Tattershall Church*



progressive changes in style, which our ancient architecture was continually receiving. The arch is not flattened, as began to be the fashion about that time, and as was done in those of other doors, and some windows of the same fabric. The square turn of the label was a mode introduced not much before this instance, and continued in use to the very latest examples of the pointed arch. The mouldings of the different members are neatly carved, so as to produce smart lines of shade, which have a very good effect in the original. The Plate gives an elevation in front, with corresponding sections, taken upright, and across, as also these details.—A. Tracery of one pannel of the doors.—N.B. The outward one on each side is narrower than the others. B. Section and return of the label, or hood-mould. C. Capital to one of the little columns in the jambs, with its plan. The shaded lines are for the shaft and moulding on its inner side, next to the doors. D. Mouldings of the base, to the same columns.

NO. 10.—PLATE XL. TATTERSHALL CHURCH\*, LINCOLNSHIRE,—WEST DOORWAY; 1455.

THIS specimen has, in the example given, a remarkable effect, from the contracted size of the door, and the depth of its recess within the jambs. The tracery round the outside was intended to take off the disproportion between it and the window above, which it does so well, that the whole has a rich and pleasing appearance. The Plate contains an elevation of the entrance, in front, an upright section, and a plan, shewing the mouldings of the jambs, &c. On the left hand, two enlarged portions of the tracery are delineated, with their sections, A. B. The shields above the doors are all plain. C. is one of the little bases, drawn on a larger scale.

NO. 11.—PLATE XLI. SOUTH DOORWAY OF TATTERSHALL CHURCH.

THE town lying on the north side of the Church, the southern porch was not so much regarded as the opposite one, which was the principal entrance.

glass of the chapel windows adjoining the tower to which this door belongs, which was also built by him.

\* Tattershall Church was erected into a collegiate establishment by Lord Cromwell, builder of the castle, who rebuilt the church also. The fabric of the church remains of its original dimensions, though the cloisters, &c. are entirely demolished. The fate of its choir, which was ruined by being despoiled of its fine painted glass in the last century, is well known from Mr. Gough's relation. It is built in the form of a cross, with a low tower over the western end of the nave. It was in course of building when Lord Cromwell died, in 1455.



This was nevertheless adorned in a corresponding style, if not so elaborate, and its simplicity makes it capable of more easy imitation. The crossing of the mouldings in the outer angles of the jambs may be noticed as a refinement of execution peculiar to late examples. This may cost the workmen more labour than the simple junction of the diagonal line, and sometimes without producing a good effect. The doors are not studded with nails, which were less used in this century than in the preceding one.

No. 12.—PLATE LIX.\* ENTRANCE TO THE REFECTORY, WINDSOR.

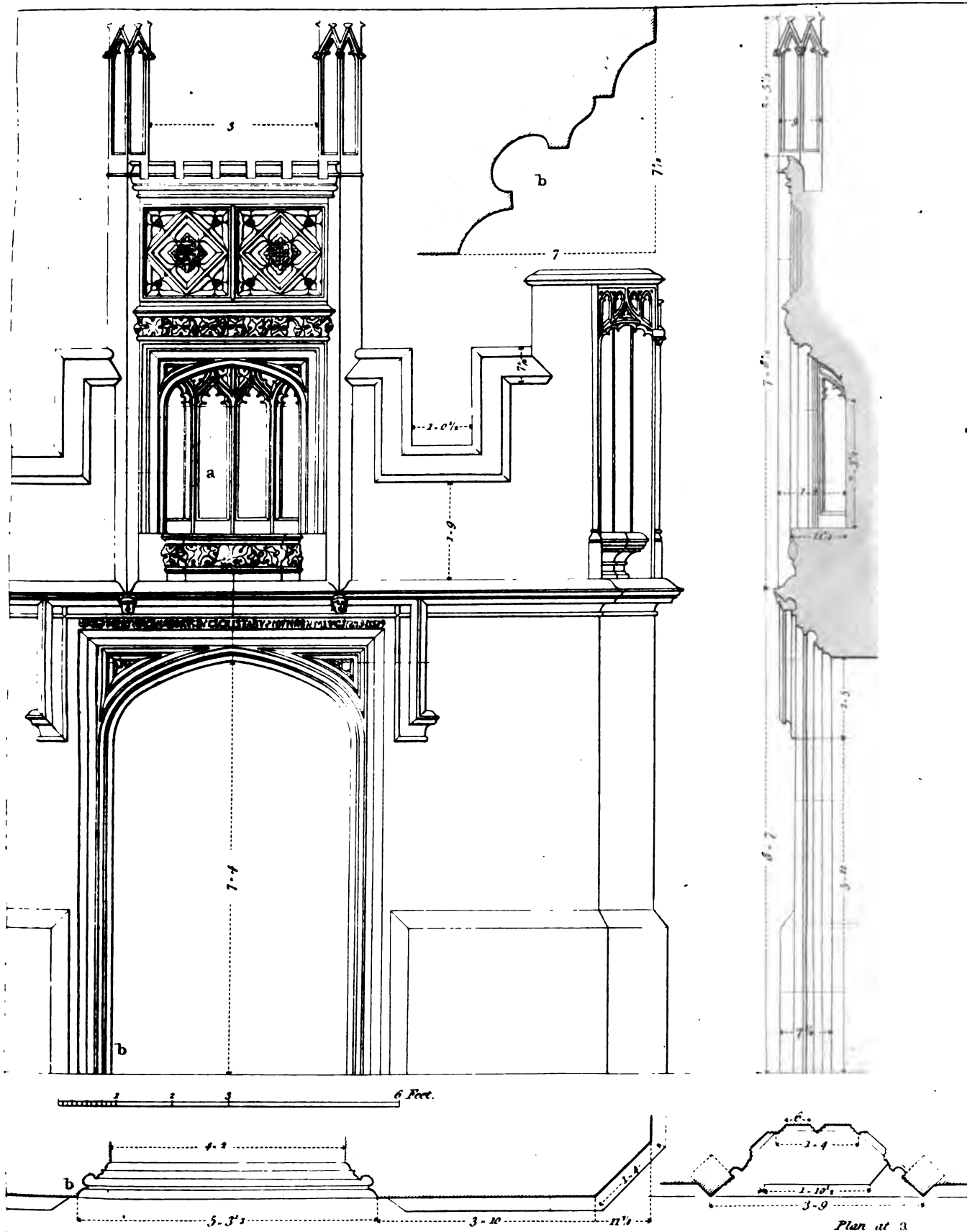
THE entrance to a small inner court in the Lower Ward of Windsor Castle is here represented. It leads to the refectory intended for the chaplains and choristers of the Collegiate Chapel, as the inscription in the head of the door declares, “ÆDES PRO SACELLORUM ET CHORISTARUM CONVIVIIS, EXTRUCTA 1519.” The date gives a peculiar value to this specimen. The niche over the door is remarkably broad for its height, and was probably designed for an equestrian statue of the patron St. George. Above this niche is an accumulation of ornaments, elegant in detail, but heavy and ungraceful in the general effect; a censure which many more considerable works of that era of architecture may be thought to deserve. The elevation shews the entrance and as far as an angle made by the return of the wall, where another niche is set. The swelling frieze of foliage over the broad niche was an ornament of late invention, yet it is a very beautiful one; we see it repeated on the pedestal. At a. is the plan of the niche.

b. Moulding of the door-jamb at large. The same combination of curves, more or less repeated, will be found to make up the mouldings of most examples of the later style.

A section, taken through the centre of the door, and the plan beneath the elevation will completely elucidate the whole composition. The wall is of brick — the ornamented parts of freestone.

No. 13.—PLATE LII. ST. MARY'S CHURCH, LINCOLN,—WINDOW AND DETAILS.

THE form of this window was very commonly used throughout the whole of the fourteenth century, and later. We find windows of various dimensions with their upper parts traceried in this pattern; some small ones of a single light in breadth: domestic apartments frequently had them of two lights; and where larger windows were required, we see the pattern extended to



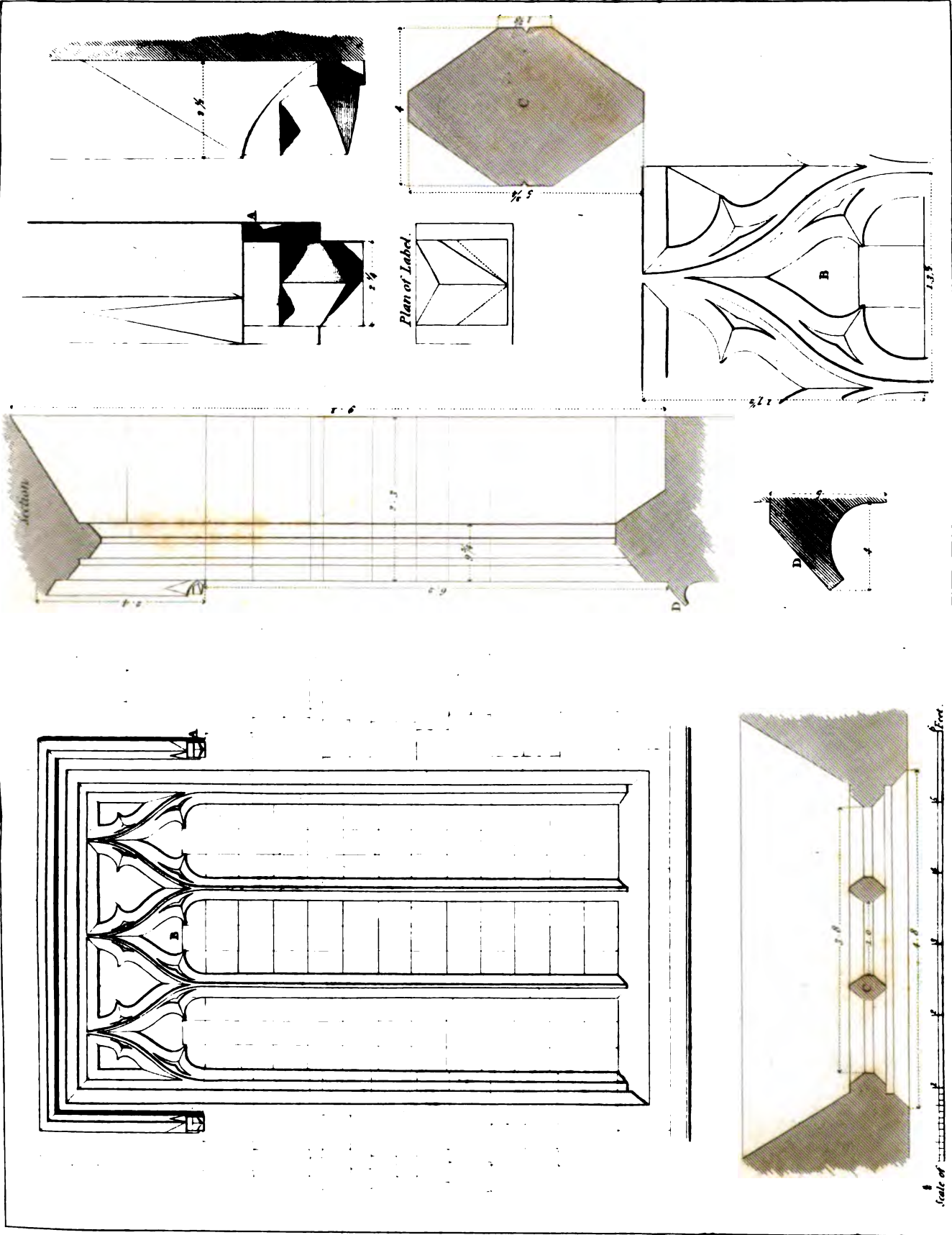
A. Piggin Architect del.

*St. George's Chapel, Windsor. Entrance to Refectory.*

London. Published by J. Taylor, 39 High Holborn, Dec 5, 1880.

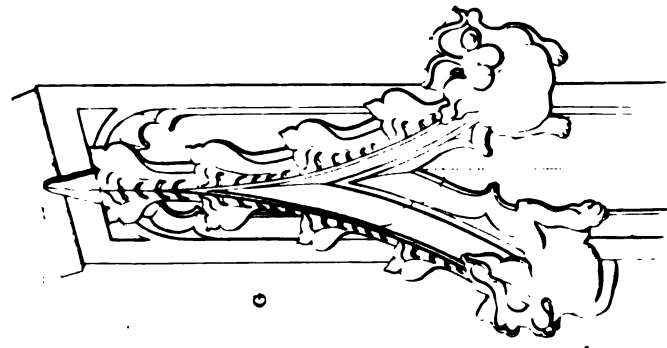
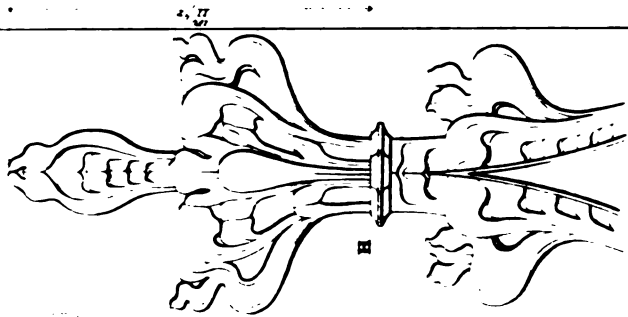
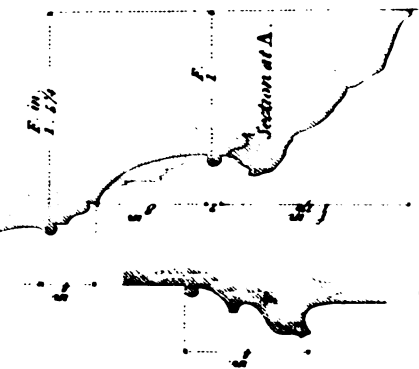
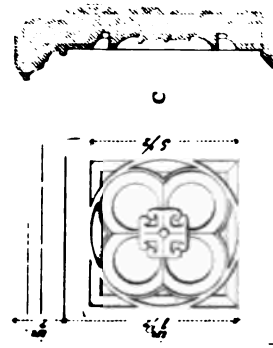
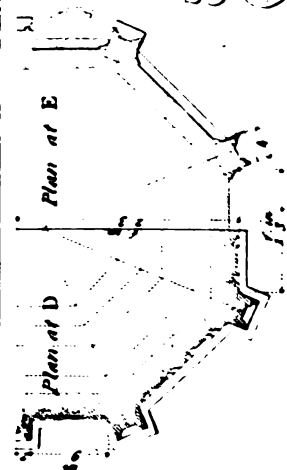
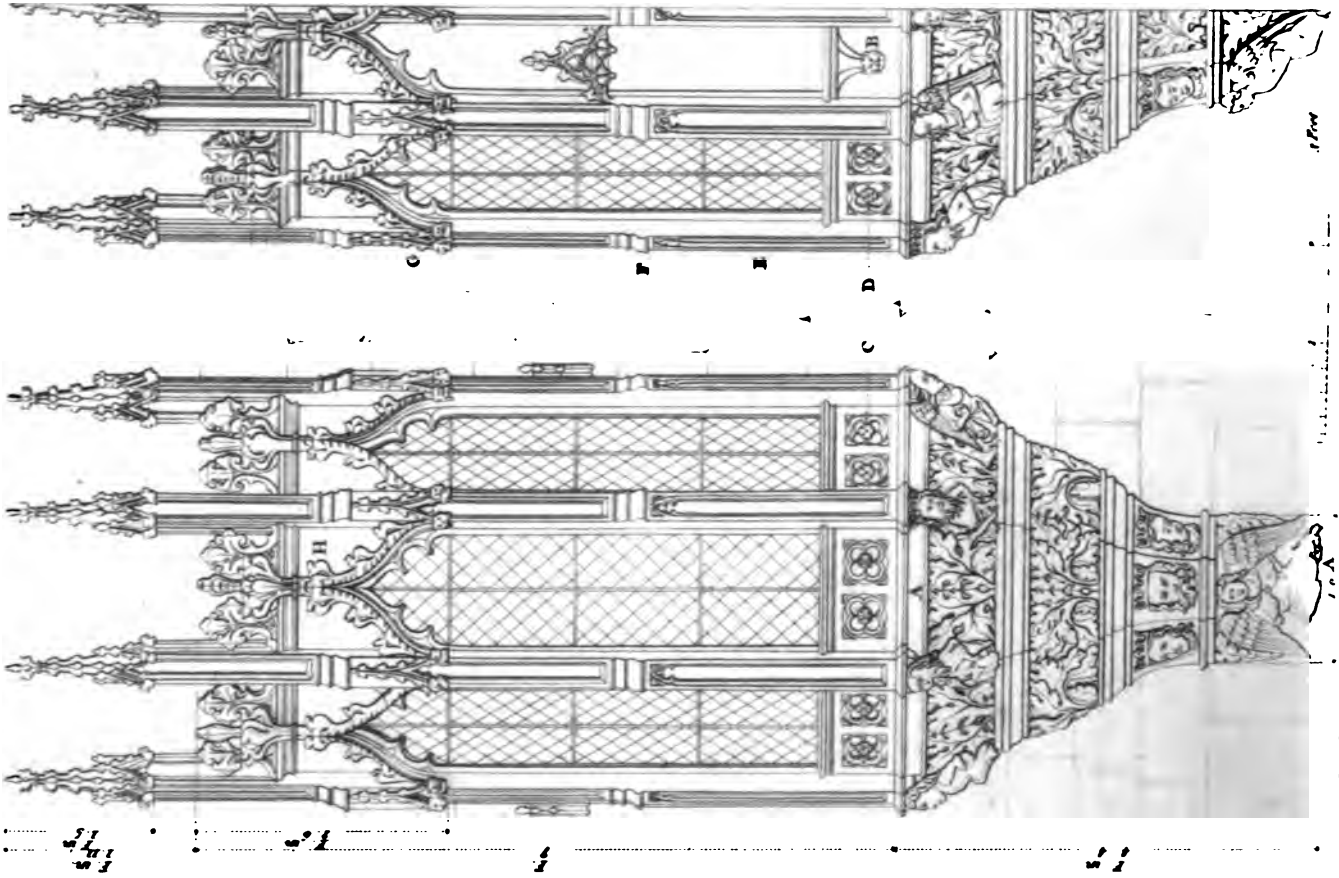
E. Turrell sculp.











five and even six lights, or bays. This window has been selected as an example of considerable elegance, produced by lines of great simplicity. The label, or hood-mould\*, is terminated by forms which will be best understood by the engravings: there are examples of such an ornament in some arched windows at Lincoln, of the age of Edward I. The details at A. B. shew a portion of the tracery, enlarged. C. gives a section of the upright mullions. D. The string-course, remarkable for its simple form. Such mouldings not only relieve the flat surface of a wall, but help to throw off the wet, and so protect it from the injuries of the weather.

No. 14.—PLATE XLII. ORIEL WINDOW, JOHN OF GAUNT'S PALACE,  
LINCOLN.

THE curious investigator of domestic antiquities will not fail to appreciate this remnant of a once splendid habitation†. In delineating its form and enrichments, most scrupulous care has been taken to give a full and exact portrait, such an interesting *specimen* being very rarely seen. The elevations of the front and profile exhibit no more than what actually exists, except the tops of the pinnacles, which, being broken off level with the foliage between them, are here restored in a style corresponding with the other ornaments: it may be also proper to notice, that the three lights, which, no doubt, were once "*cloised well with roiall glas*," (Old Romance of the Squire of Low Degree,) are now blocked up, and the mouldings partly obscured by plastering. The

\* In counties where freestone is the usual building material, especially Yorkshire, which abounds with quarries, several of the old masonic terms remain in use: *hood-mould*, the projecting moulding of a door or window which covers the other mouldings, is one of these.

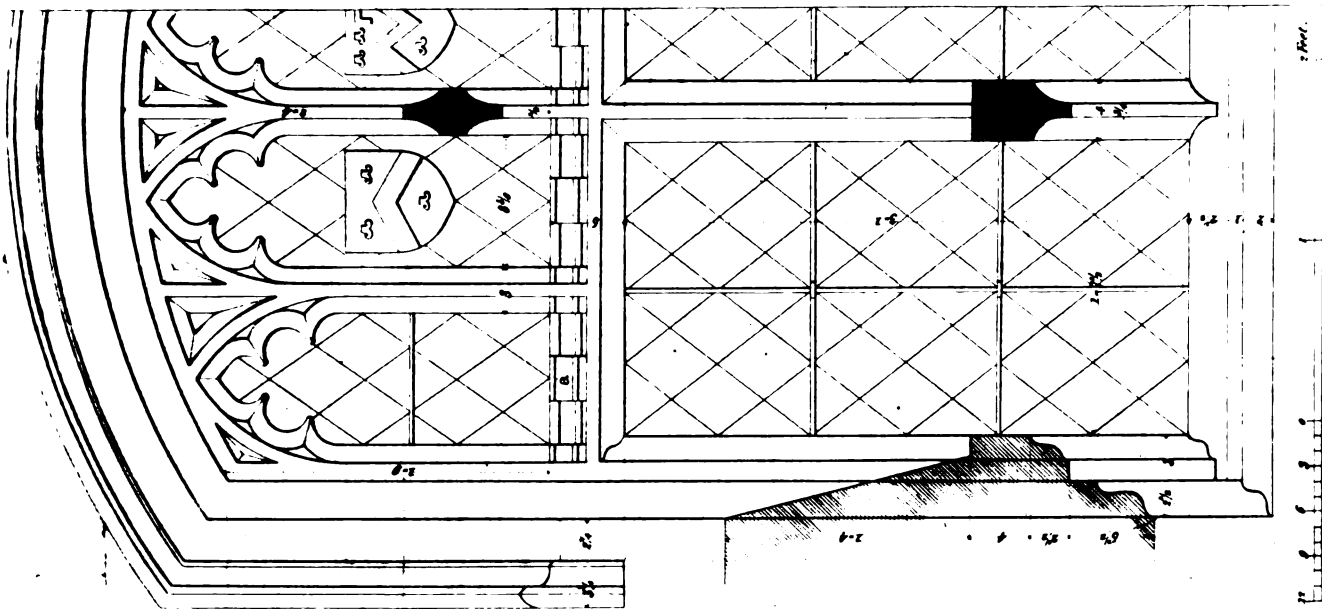
† Prince John, of Gaunt, having acquired the earldom of Lincoln by marriage, appears to have been much attached to the place, where, and at Bolingbroke Castle, in the same county, he often resided. Lincoln Castle was an official residence of his; but this house, which stands in a more sheltered situation, was most probably built for the Lady Katherine Swynford, to whom he was many years attached, and who at length became his wife. She survived him from 1399 to 1403, and lies interred in the choir of Lincoln cathedral. This palace must have been built on an extensive plan, as the foundation and different remains have shewn. The front next the street was nearly entire when Buck published a View in 1726, but has since been quite altered, and deprived of all ancient ornament, except this window, which is attached to the south end: another ancient window or two are left, with several busts, and figures, pierced for spouts, at the back. When Buck's view was taken, the royal arms of France and England, quarterly, were sculptured on a large shield on the front, which Dr. Stukeley also noticed in his "*Itinerarium Curiosum*."



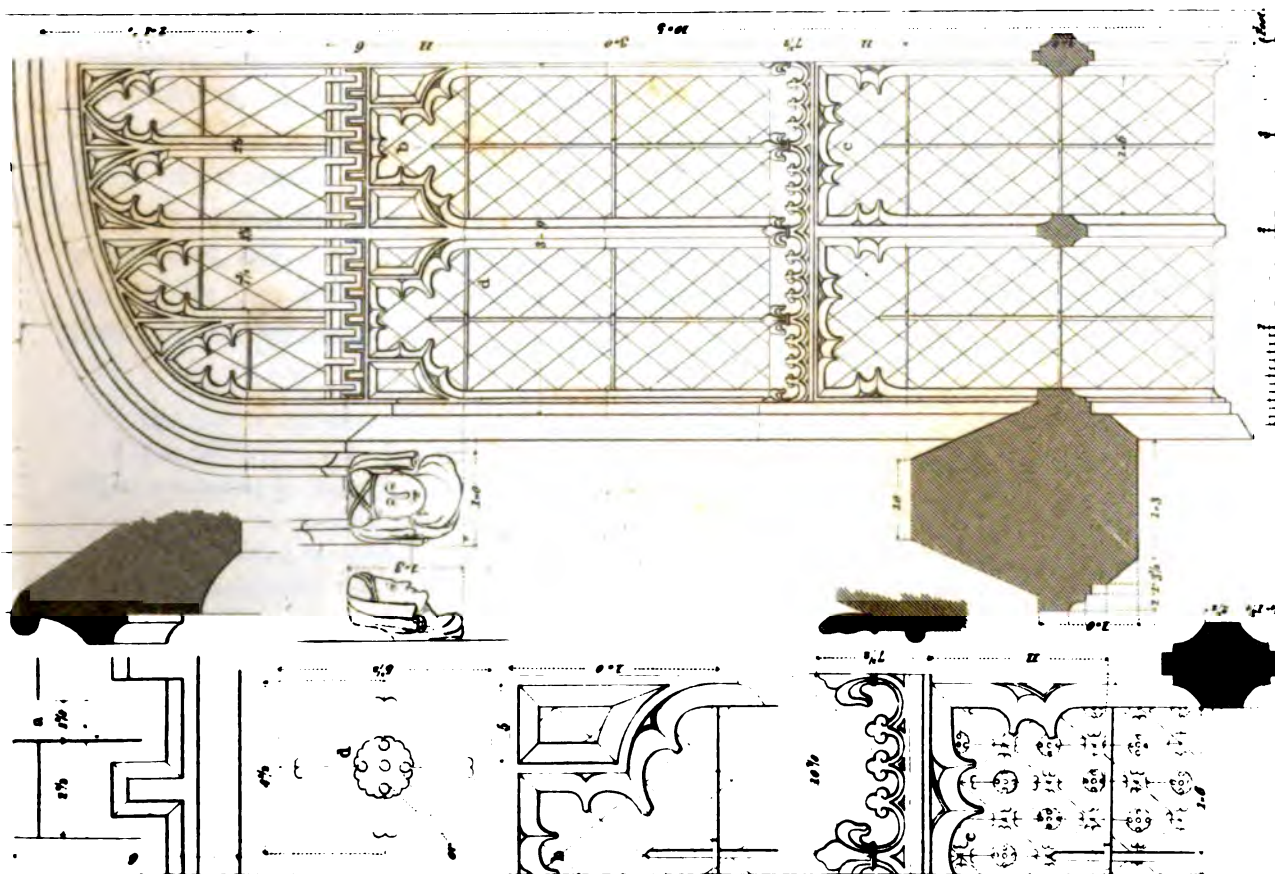
bracket, which sustains the frame of the window, is covered with sculpture, divided by plain mouldings into four tiers. The lowest of these consists of a single figure, representing an angel, serving as a bracket. The next has three masks, or faces: viz. at the right, a queen; in front, a king; and on the left, a bearded man, rather defaced. Above these runs a course of foliage, displayed in large leaves. The uppermost division has six figures, one beneath each of the little abutments, which guard the angles of the window. Against the wall on the right hand, is a man covered with hair, wearing a long beard, holding a bird in one hand, and in the other a branch; next to him, an angel playing upon a cithern; then, a king with a long beard: on his left hand, an old man clothed in a mantle; beyond this figure, a youth in a close robe; and lastly, against the wall, a bearded man, rather disfigured. A plan, or horizontal section, taken at two different heights, is drawn in the upper part of the Plate, D. E.; below is an enlarged section of the bracket, shewing the projection of all its mouldings, with their several measurements. These details are also represented separately, with letters referring to the elevations. Fig. B. Head upon the little bracket of one of the niches, in the two blank lights. C. A pannel, with section, of those beneath the lights. F. Coping of a buttress. G. Enrichment on the front of each buttress. H. Finial rising from the crockets over every light. All examination of the interior of the oriel is unfortunately obstructed by a modern chimney, built up within it.

NO. 15.—PLATE XLII. WINDOW OF JOHN OF GAUNT'S PALACE, LINCOLN;  
AND ONE FROM SOUTH CARLTON CHURCH, NEAR LINCOLN.

THE first of these *specimens* remains in part of the same building in which the beautiful oriel, represented in the preceding Plate, is situated. The apartment to which it belongs has been so much altered, that its original size and form cannot be made out; it is on the ground floor, and this window faces the south; there is no appearance of this room having ever been a chapel. The elevation comprehends half the window, represented in a perfect state, some parts of the original having been rudely hacked and broken, which are here restored from a careful examination of what is left entire. On the left hand jamb is shewn a section of the pier, which divided this window from one that has been pulled down. The bust above served for the arches of both windows, the two hood-moulds resting upon it. The profile of this bust is shewn by



West side of South Carlton Church.



South side of St. Dunon Church.



the side of the front view: the features are old; the head-dress that which ladies wore in the early part of the fifteenth century, to which date this window must be referred\*.

a. Refers to an enlarged detail of the little battlements over the middle tier of lights: it is moulded inside in the same manner as on the outside.  
 b. Tracery in the heads of the upper row of large lights. This tracery is mostly cut away. c. Head of one of the lower lights, filled with glazing of the original pattern, as made out from ancient panes scattered about in the window†. d. One of those panes, which are *quarrels*, or lozenges of clear glass, stained with yellow, and diapered with lines, &c. in bistre: the effect altogether must have been very pleasing, and better adapted to a habitable room than rich colours and figures.

The second of these specimens is brought forward as an example of similar style, though much smaller, and less enriched. We find the upper parts of both divided into narrow lights, half the breadth of those below, with thinner mullions, and moulded and pointed alike: the same sort of embattled transom crosses both: the arches of both form nearly the same sweep, only that this is a simple curve, whilst the other is rounded at the springing: in short, they may safely be pronounced of the same age. The elevation takes in rather more than half the breadth of this window, there being two larger lights, and four smaller ones.

a. Section of the little battlements, which are worked the same on the inside as in front.

A section of the jamb is shewn in outline, and the forms of the mullions are shaded, the upper ones being moulded on both sides; the lower one left square, for the better fitting of the wooden shutters, which went no higher than the battlement‡.

\* This part of the palace was certainly of later erection than the first buildings.

† The *fleurs-de-lis* over these lower lights form an elegant ornament: they, not improbably, might be adopted in compliment to Henry V. when conqueror of France, and the conjecture is countenanced by the arms of France and England, quarterly, which were carved on a large shield in front of the palace, the former arms being represented in the manner first borne by him: viz. with only three *fleurs-de-lis*.

‡ The mullions of the other window in this Plate are also square inside, as high as the battlements, and iron hooks for two tiers of shutters remain in the stone-work. After a close examination of the Carlton window, it appears not to have been originally designed for a church, but rather for domestic use, and very probably was brought from a mansion adjoining, anciently the

## No. 16.—PLATE LIX. SPECIMENS OF SQUARE-HEADED WINDOWS.

THESE windows are of forms proper for domestic buildings. 1. Is taken from a decayed house built of stone, in the city of Lincoln. The room to which this window belongs is wainscotted with oak, in small square pannels, with a chimney-piece carved in the *Romanesque* style, prevalent in the reign of Queen Elizabeth. The window resembles one in front of a timber house at Tunbridge, in Kent, on which is the year 1593, probably about the date of this building.

2. Is taken from the gable of a building, erected in the fifteenth century, for granaries, stables, and other offices to the College of Vicars in Lincoln Cathedral.

3. The Stone-Bow is a very spacious gate-house, built across the High Street of the city of Lincoln. This window belongs to the upper story, in which is the Guild-hall. The windows are set two and two together, each pair divided by a narrow pier; the lights are uncommonly spacious, and are well designed.

4. Is a window of very late style, rather massy, but well moulded.

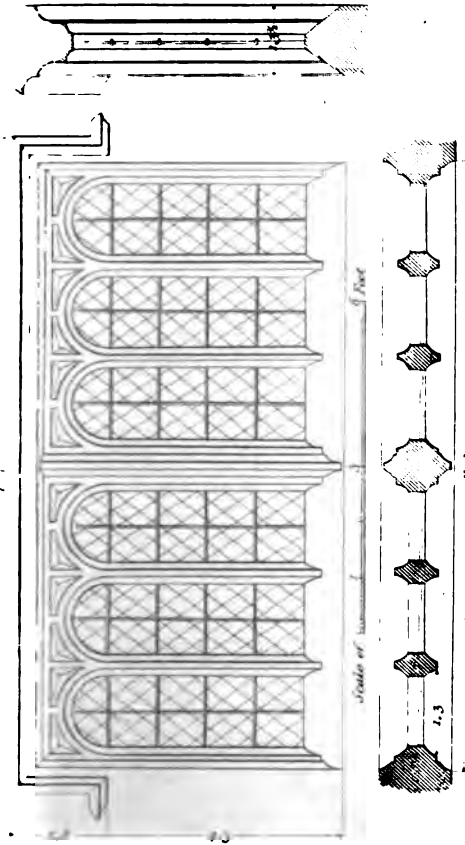
6. The proportions of this single light are very neat.

## No. 17.—PLATE LXIX. ORIEL-WINDOW, AND PARTS OF OTHER WINDOWS, FROM OXFORD.

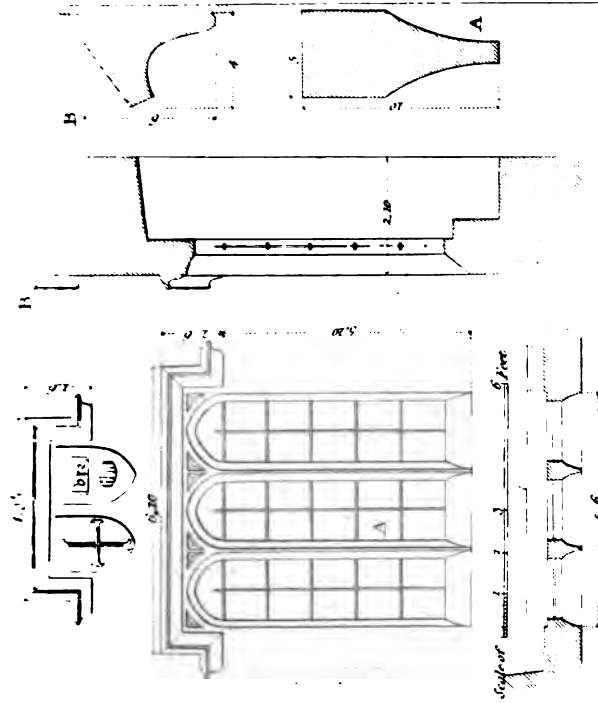
No. 1. Part of a window from the porch of the church of St. Peter in the East, at Oxford. No. 2. with plan and sections, from Magdalen College, Oxford. Two or three such windows have been projected from the fronts of different chambers, as improvements of the original lights. This window appears, by its style, to be of the early part of the sixteenth century. No. 3. A window of singular pattern from Christ-Church. No. 4. An arched window from the same college. No. 5. An arched window in Magdalen Church. Compare the two last specimens with those in Plate XXVI. Vol. II. described at page 15. The sections are pointed out by letters of reference.

residence of the noble family of Monson, who continue to bury here, which mansion was destroyed about the time of the civil wars. There are two windows of this form, which stand within arches formerly opening into an aile now pulled down. We have been thus minute in describing the peculiar forms of these windows, as specimens of ancient domestic architecture are not common, nor are they so well understood as they deserve.

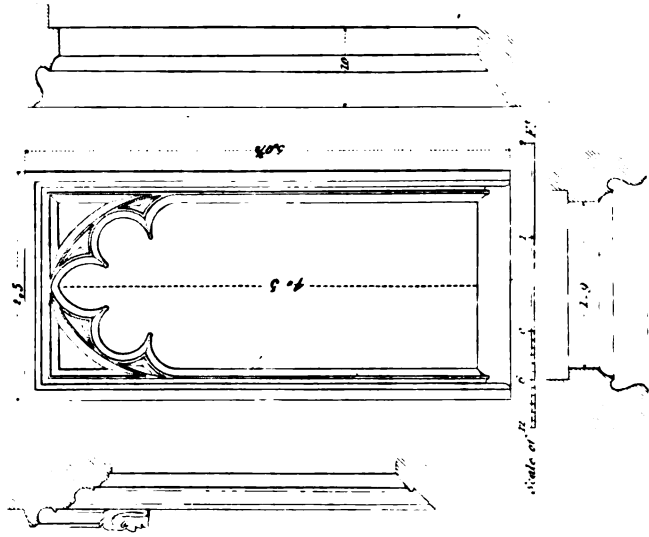
Lincoln



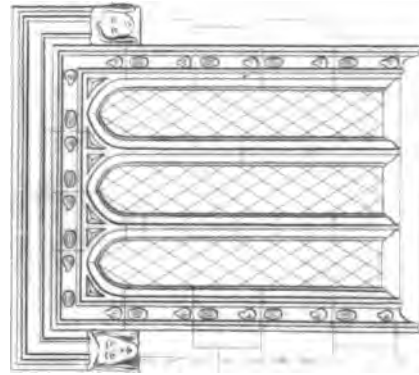
Lincoln - Court Lincoln



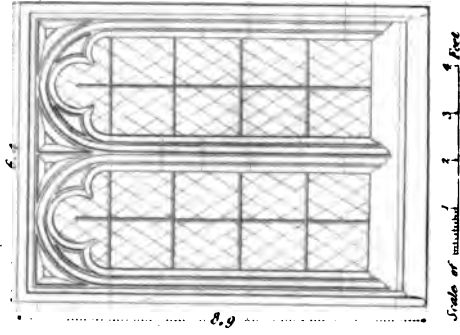
Norwich Cloisters



St. Swithin - Norfolk



Stone-Bow - Lincoln

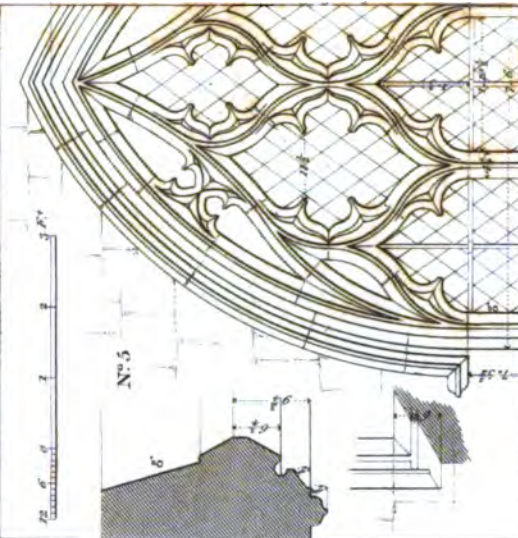
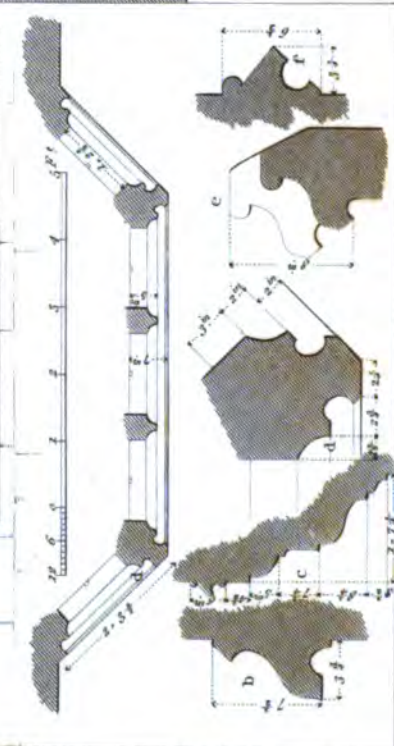
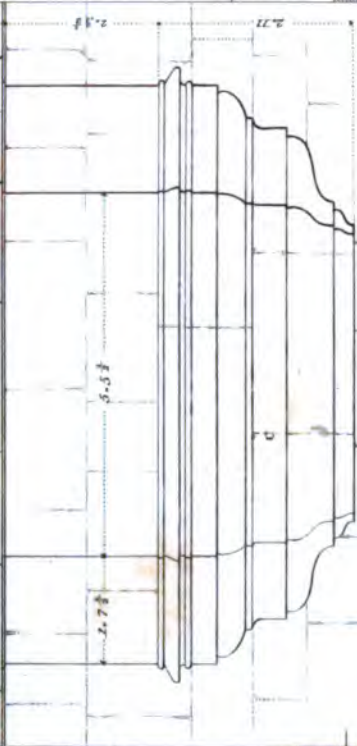
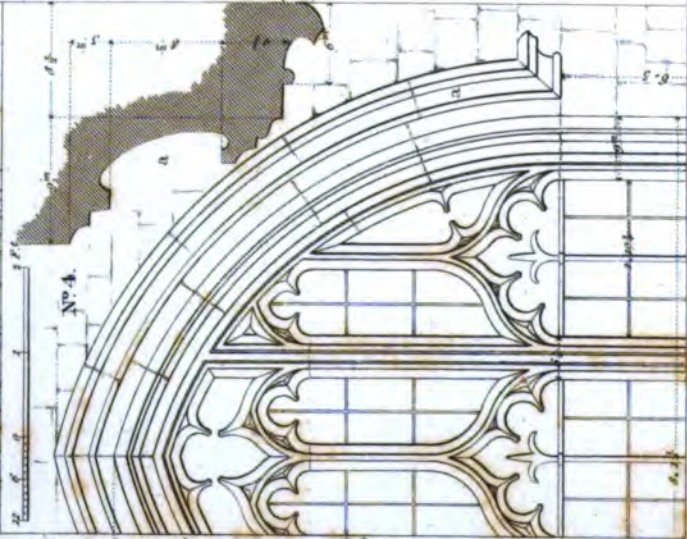


Specimens of Windows

From the various specimens of windows in the various churches of the country







*A. V. G. Peters in the East. A. D. 1815. Angelen College. A. D. 1816. Christ Church. Oxford.*  
London Published by J. Taylor & Son, Stationers, June 23rd 1812.



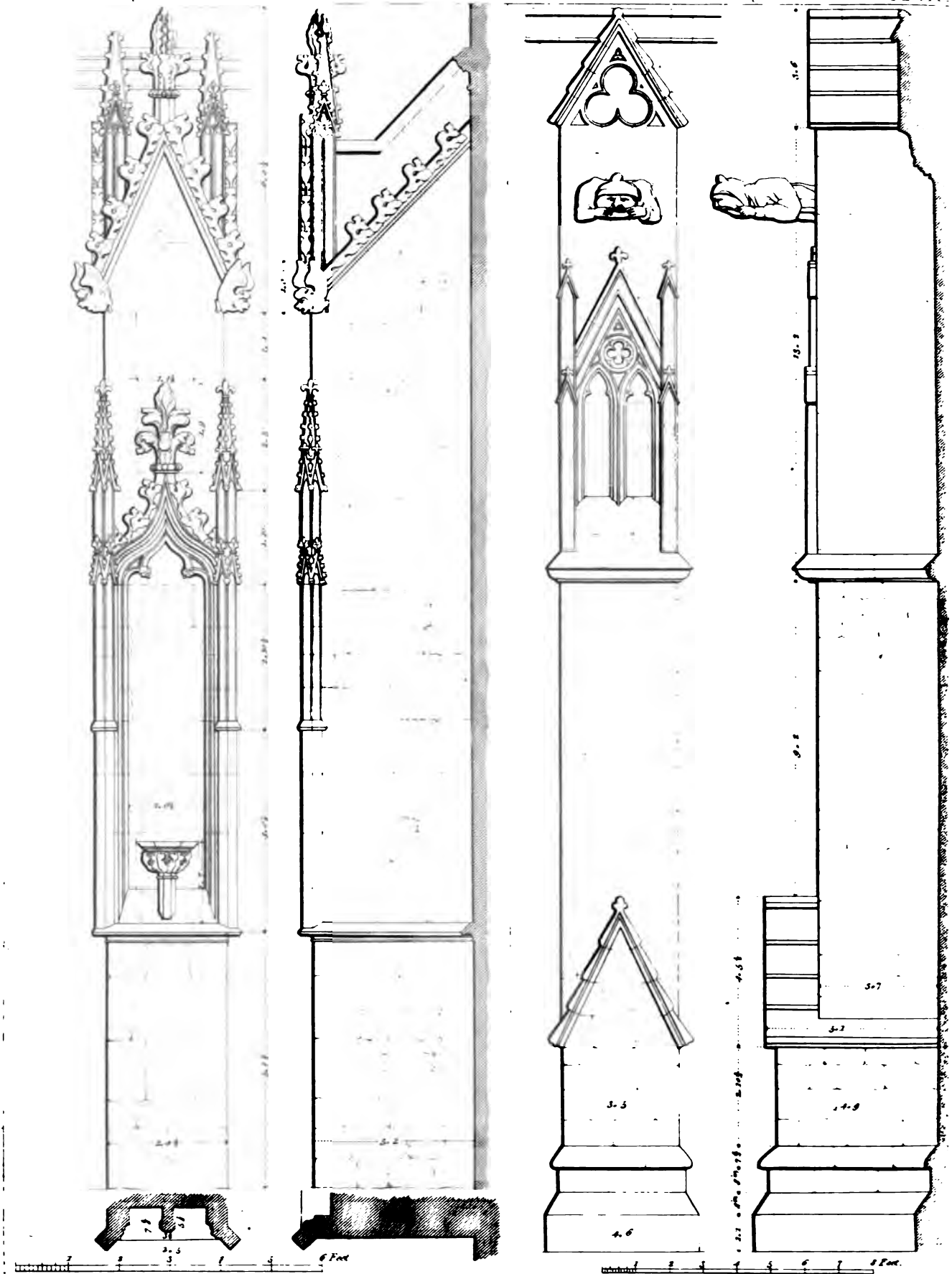




Magdalen Church S. side

Merton College N. side

PL. XXX



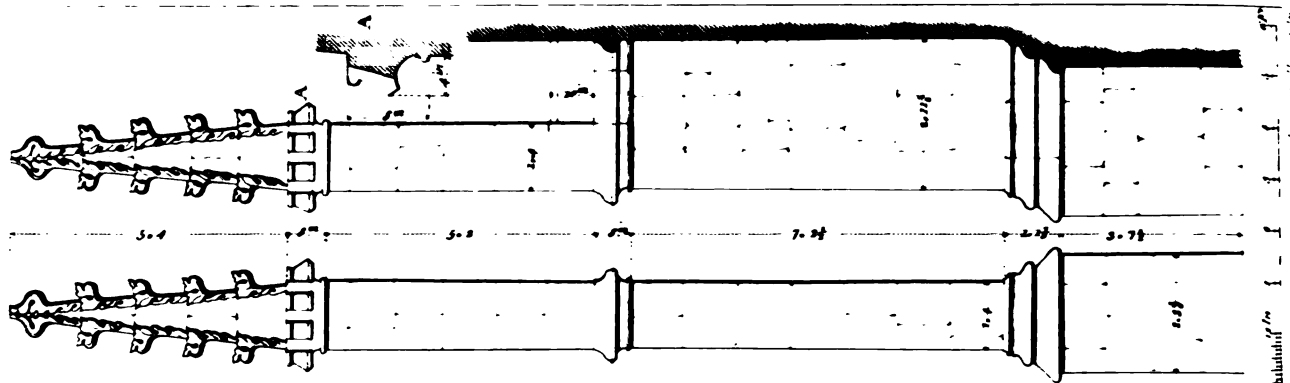
A. Fisher Archt. del.

Buttresses, Oxford.

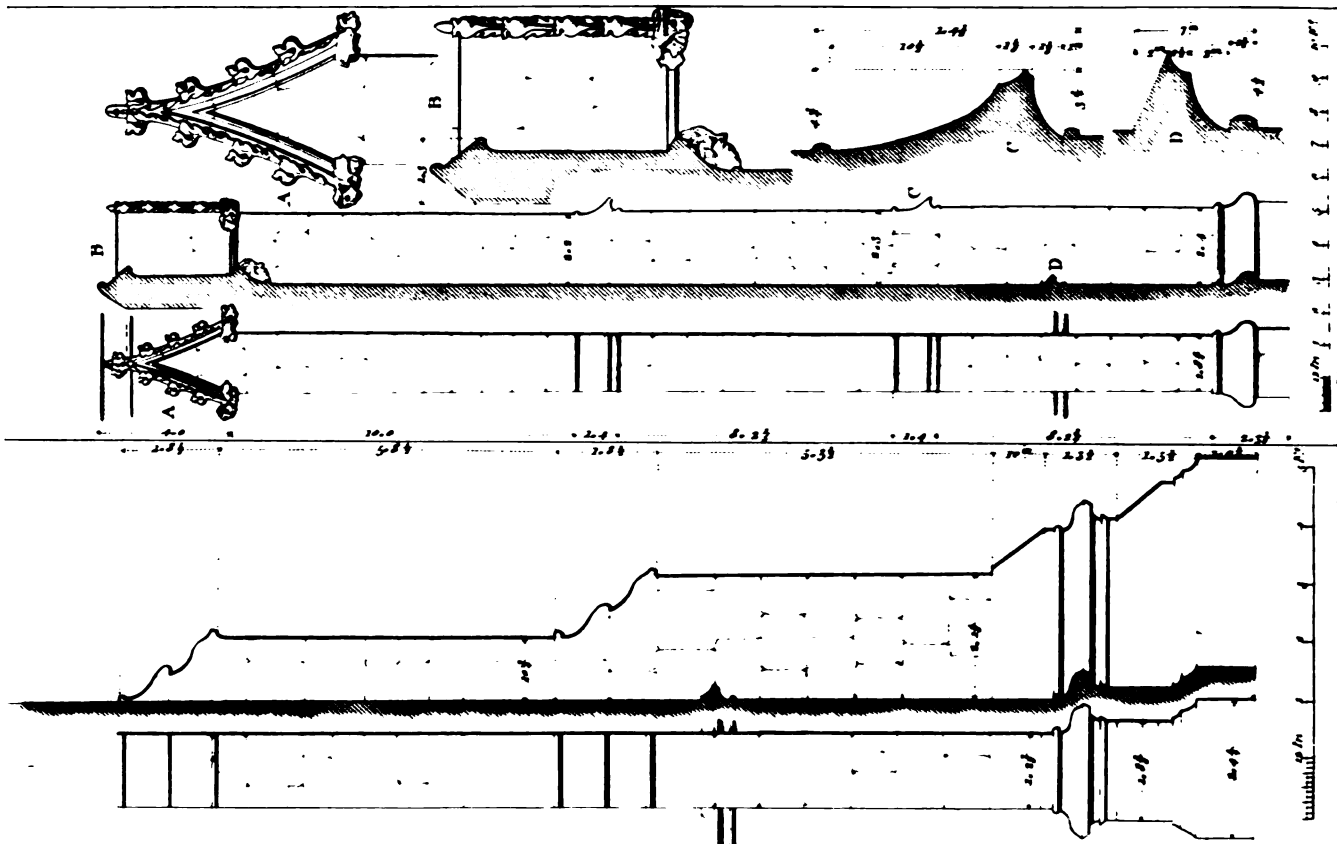
London: Published by J. Taylor, 11, Abchurch Lane, 1852.



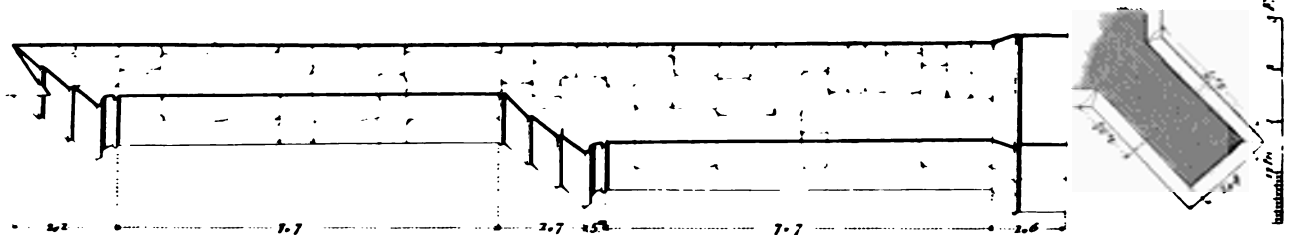
Magnesian College, PL. LXXXV



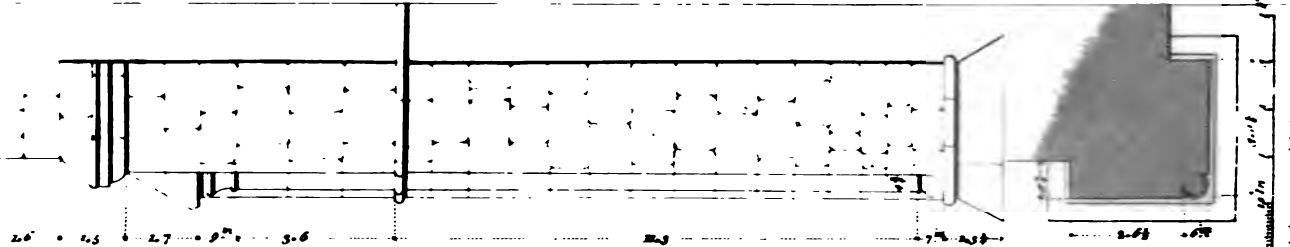
Merton College.



St. Peter's Church



Liffey Church.

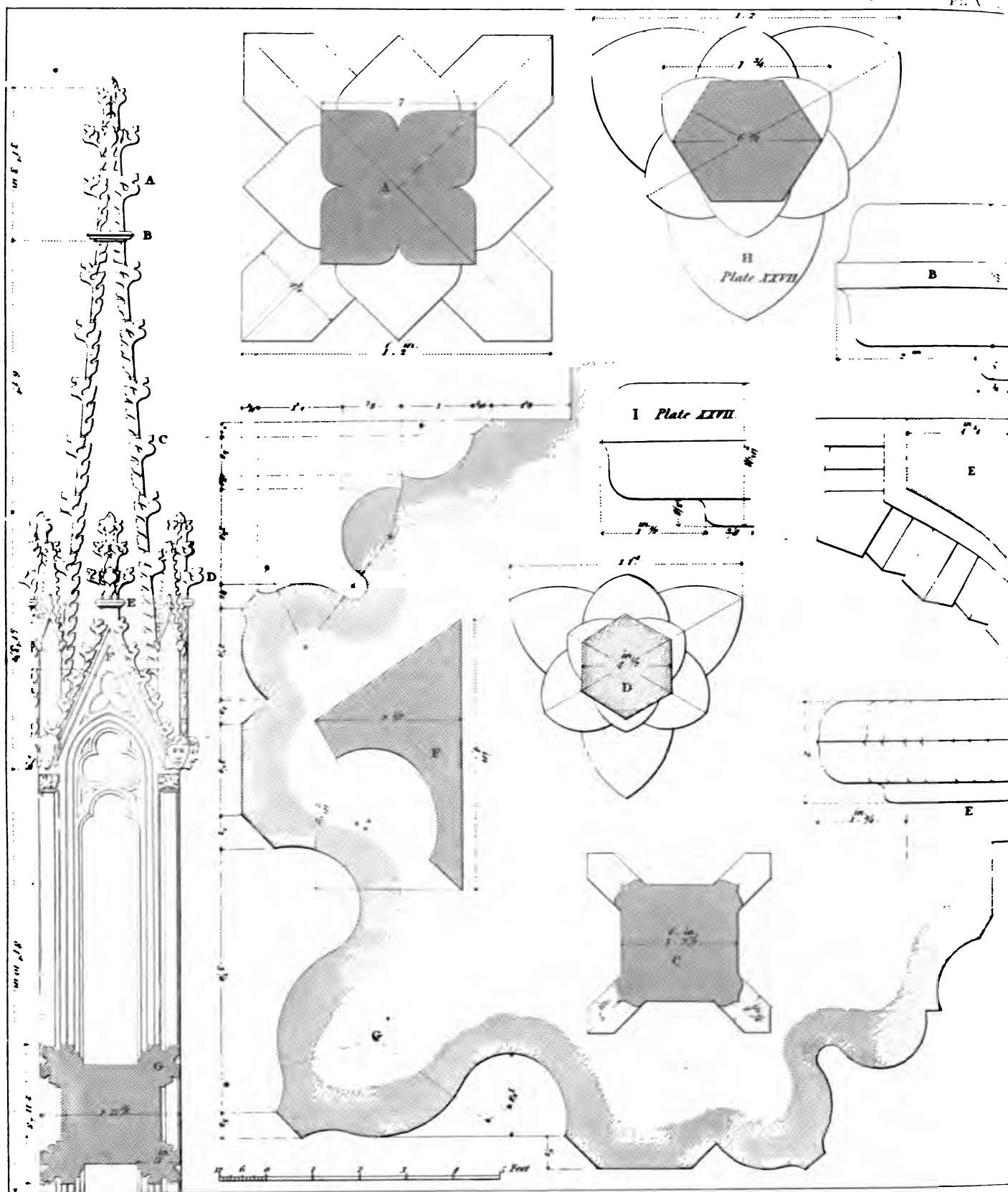




*York Cathedral. Pinnacle on E. side of the Nave. — See part.*







A. Pugin, Architect del.

E. 20

*York Cathedral. Pinnacle on the S. side of the Nave. Upp. part.*

Published by J. Taylor 20 High Holborn June 1 1870.

## No. 18, 19.—PLATES LXXIII. LXXV. BUTTRESSES FROM OXFORD.

THE buildings whence these are taken, as well as corresponding letters of reference to elevations and plans, are engraved on the Plates.

No. 20.—PLATE XXVII.—YORK CATHEDRAL,—LOWER PART OF A  
PINNACLE ON THE SOUTH SIDE OF THE NAVE.

THE subject illustrated by this Plate, and that numbered XXIX., exhibit a fine specimen of the style of the fourteenth century, in its earlier period, not later than the reign of Edward II.\* These Plates, together, display one of the tall pinnacles rising above each buttress, on the south side of the nave of York Cathedral. On the left hand of Plate XXVII. is an elevation of the body of the buttress, immediately above the parapet of the aisle, a section of which is given at the foot of the elevation†. The western side of the pinnacle is represented with an open tabernacle for a statue, which stands in front attached to it. An elevation of the canopy of the same tabernacle, as seen in front, is also given. In these elevations, the plans of the small piers are shewn, with one of them at large. P. The interior form of the niche and the groins of its roof are also explained by lines. J. Section of mouldings of one jamb of the pannels on the sides of the pinnacle. K. L. M. N. refer to horizontal sections of the ornaments, explaining the forms to which the materials require to be reduced, before they are wrought into foliage. O. Section taken across one of the little pinnacles of the tabernacle, shewing its size, with the crockets, &c.

No. 21.—*Plate XXIX. is a continuation of the former Plate.*

AN elevation of the pinnacle, in its upper stage, is placed on the left side. The plan is shewn in a section at G. one angle of which is given on a large scale in the shaded outline G.—A. Section of the finial, shewing the projections of its different parts. B. Neck-mould. C. Refers to the section

\* The Nave was rebuilt between the years 1291 and 1330, but some of the outward finishings, particularly the open battlements of the upper story, are of later style. See Britton's "Cathedral Antiquities," where Plate XVIII. of the illustrations of York Cathedral gives an elevation of the whole buttress and pinnacles, here displayed in parts.

† The whole elevation of the pinnacle and buttress measures 101 feet. That of the body of the pinnacle is cut out in our representation, in order to bring it within the compass of a Plate, without reducing it to a scale of minuteness.

of the pinnacle among the details. E. Section of a finial, taken in the same manner as A. and explaining the position of the crockets, three in each of the three tiers. E. Neck-mould of the same finial. A plan of the finial is placed above, in further illustration of D. The purpose of these *dissections* is well known to practical men, for whose use they are calculated. F. Section of the hood-mould in the little crocketed gables. H. belongs to Plate XXVII., being a horizontal section of the finial referred to by that letter in the above Plate. I. Neck-mould to the same.

**No. 22.—PLATE XXXI. SECTIONS OF THE MULLIONS OF WINDOWS IN YORK AND BEVERLEY MINSTERS, reduced to one fourth of the real size.—**YORK :—Nos. 2 and 3. Larger and smaller mullion of the upper window of the nave; 4. Window of the south aisle of the nave; 5. Tracery of ditto; 6. and 7. Window in avenue to the Chapter-House; 8. and 9. Chapter-House window; 10. Rib groining in the nave.—BEVERLEY :—11. and 12. Cornice of the screen behind the altar; 13 and 14. Large and small mullions of a north window of the nave.

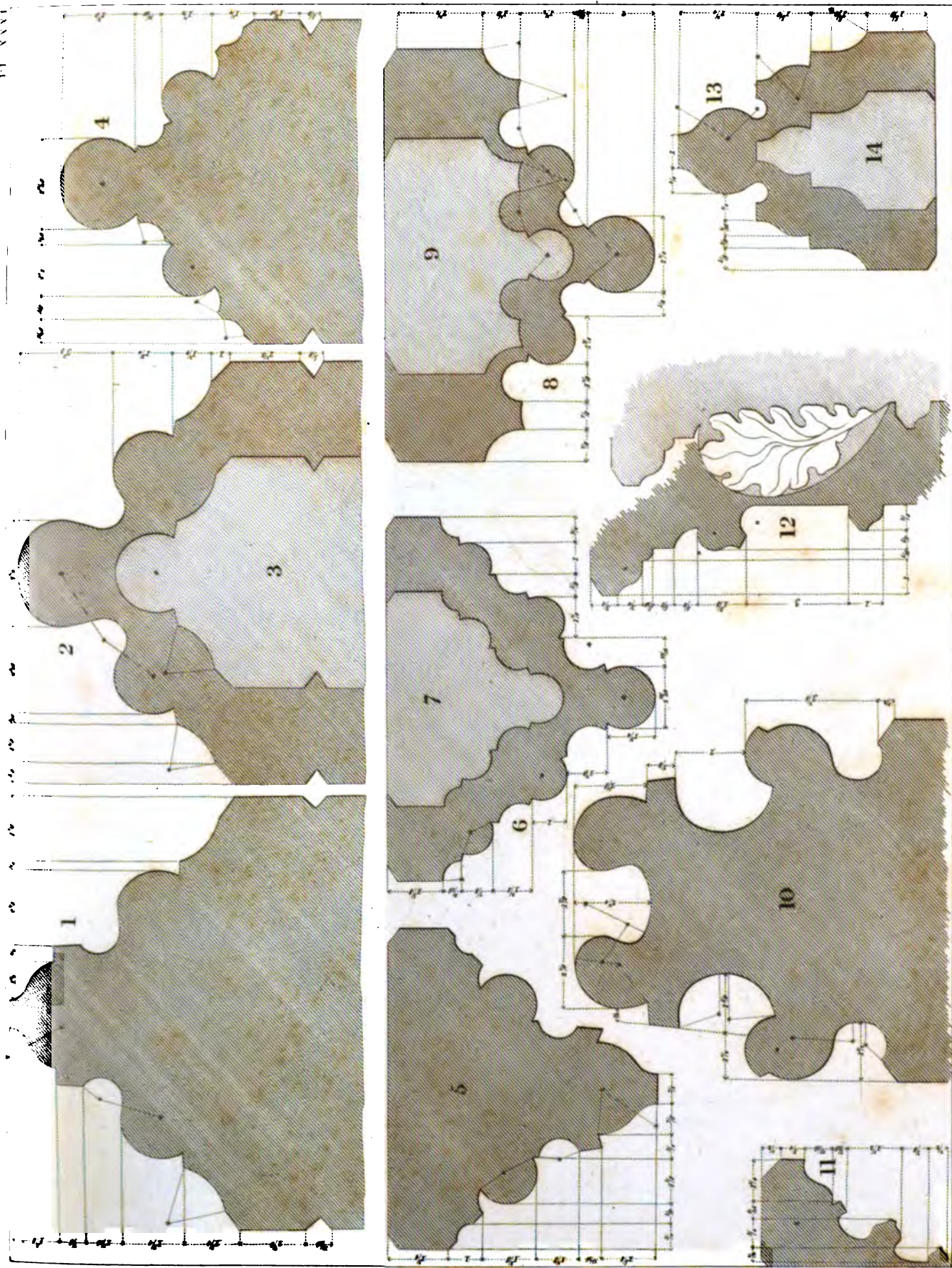
**No. 23.—PLATE LXII. BRACKETS AND PEDESTALS FROM WESTMINSTER, &c.**

No. 1. Pedestal in an octagonal niche, Henry VII.'s chapel; 2. Bracket, St. Nicholas' Chapel, Westminster Abbey; 3. Ditto, Bishop's Palace, Lincoln; the arms belong to Bishop Wm. Alnwick, mentioned under Plate XXXIX.; 4. Pedestal in north front, Westminster Hall; 5. St. Edmund's Chapel, Westminster; 6. and 7. Henry V.'s Shrine, ditto; 8. Bishop Flemyng's Chapel, Lincoln; 9. Norwich Cathedral.

**No. 24.—PLATE LXVIII. PINNACLES AND TURRET.**

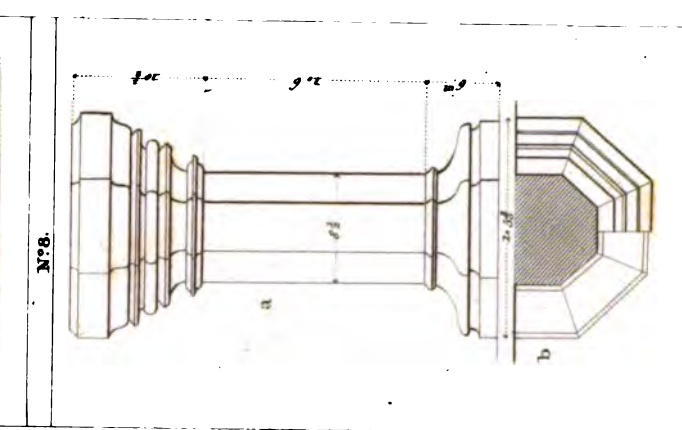
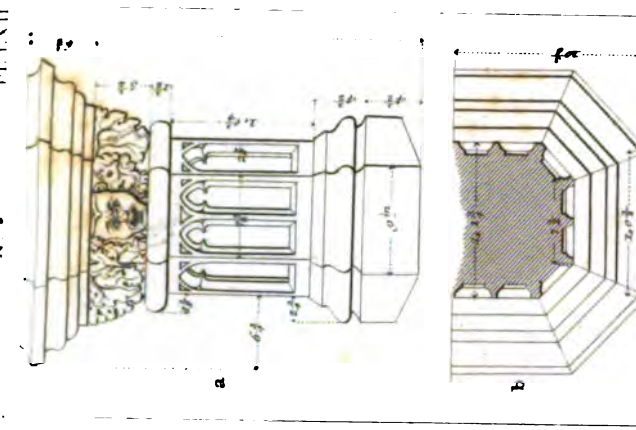
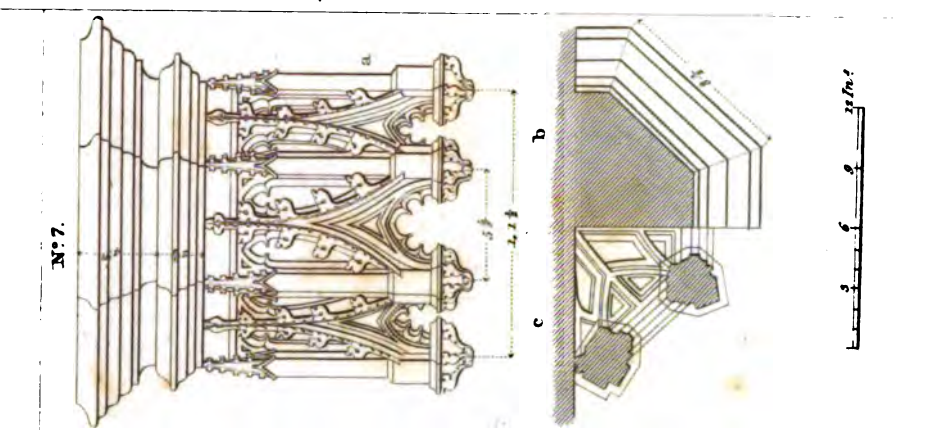
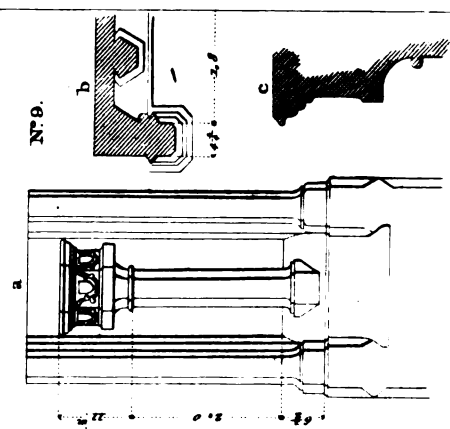
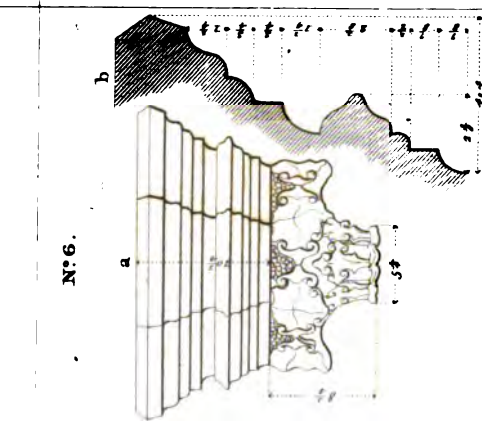
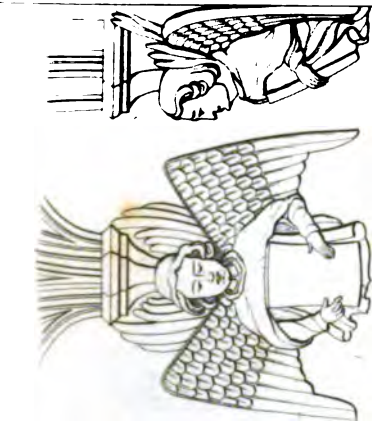
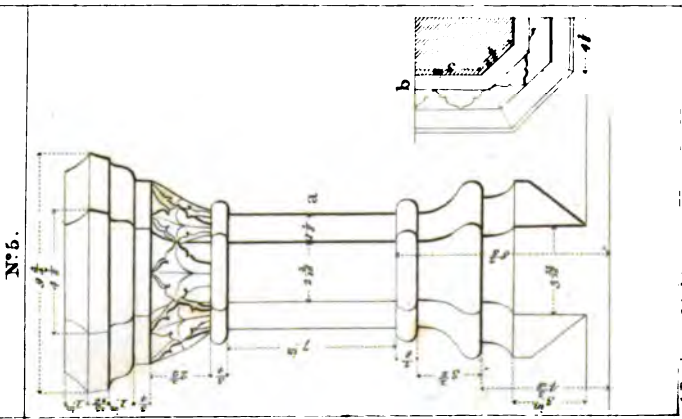
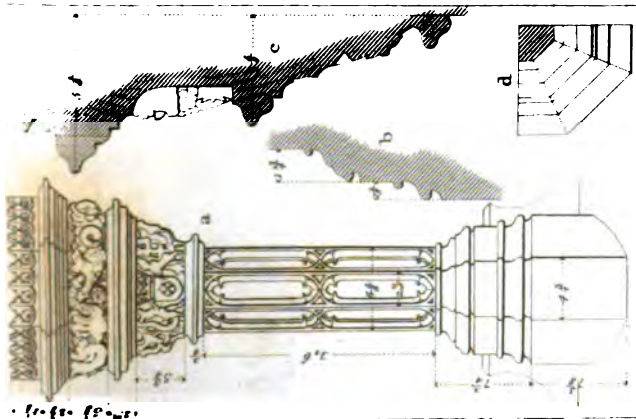
No. 1. Pinnacle with niche and statue; plan, and parts of the open battlement, from Magdalen College, Oxford; No. 2. Octangular stair-turret, with pinnacle, &c. to the tower of the same College. The lofty bell-tower of Magdalen College forms a principal object in the views of Oxford. It was finished in 1498. Four octagonal turrets, finished by crocketed spires, rise at the angles; and four pinnacles, each having a statue standing within a tabernacle in front, are placed between them; the battlements are perforated, and the whole composition appears with very fine effect. Parts of the battlements are delineated in Plate LXXIV. No. 3. Pinnacle, with tracery and parapet, to All Souls' College, Oxford.



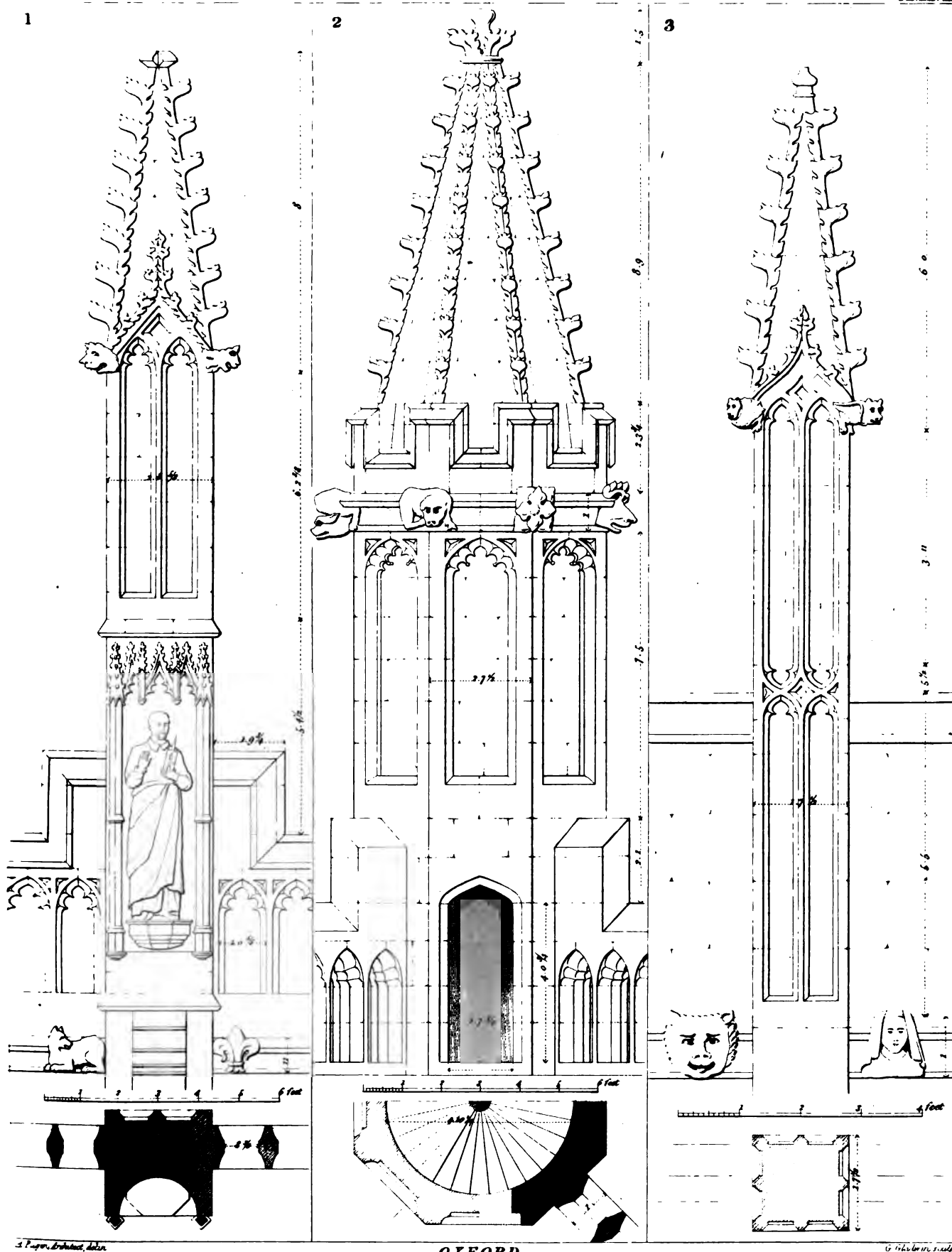












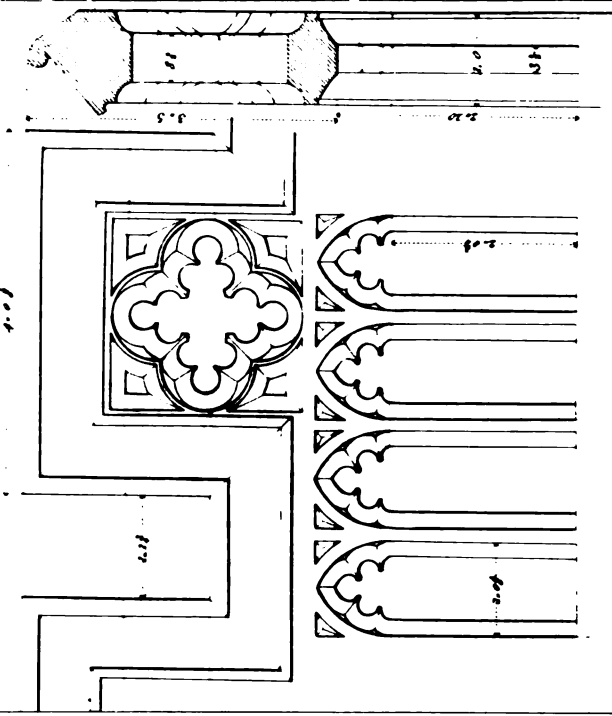
OXFORD.  
1. Pinnacle. 2. Turret of Magdalen College. 3. Pinnacle to the Chapel of All Souls College.



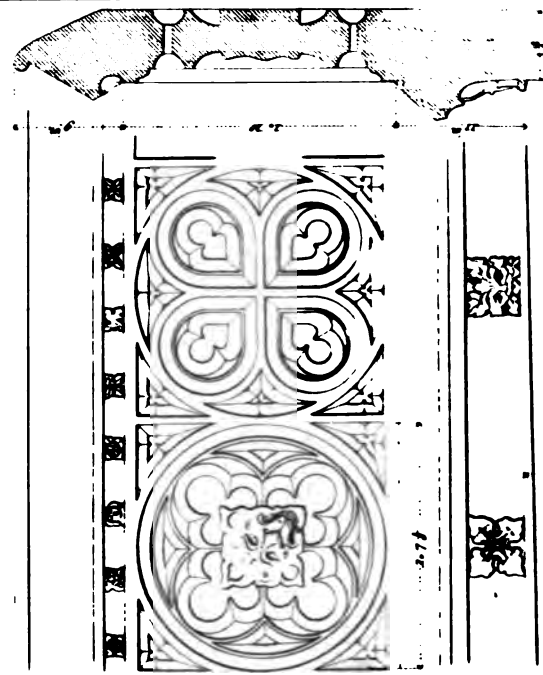




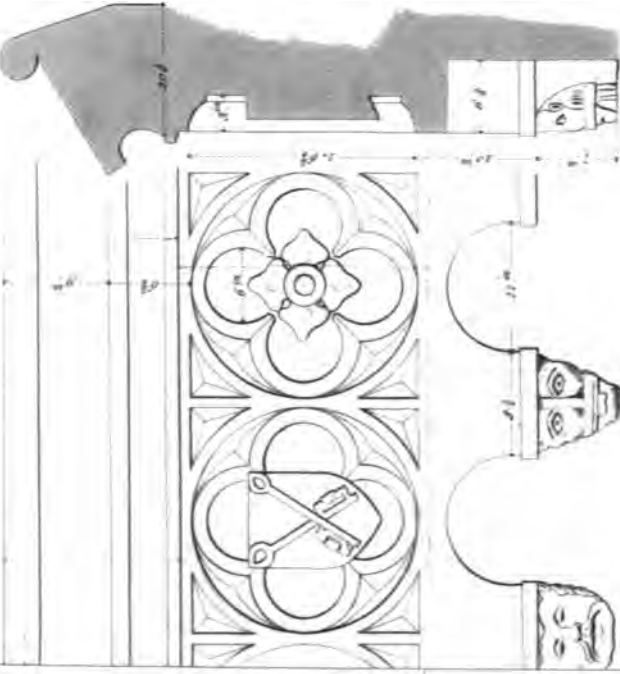
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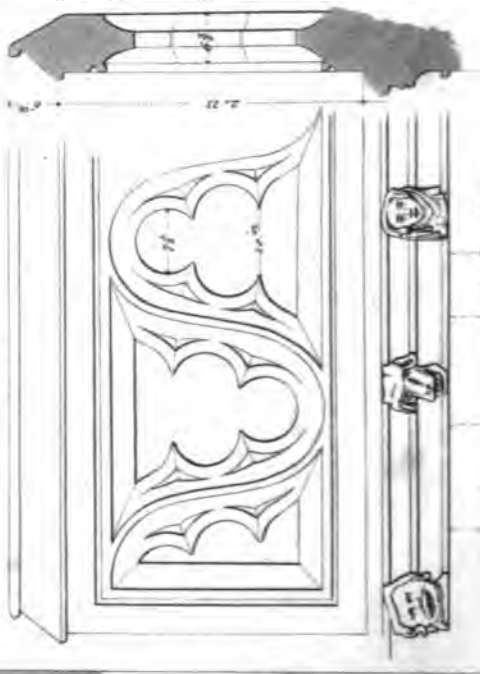
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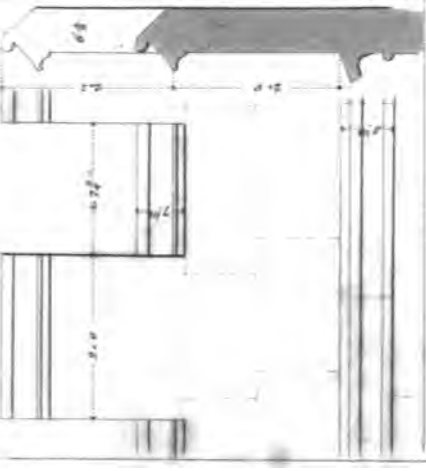
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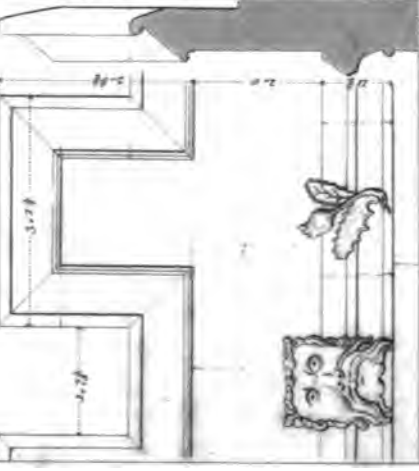
N° 6.



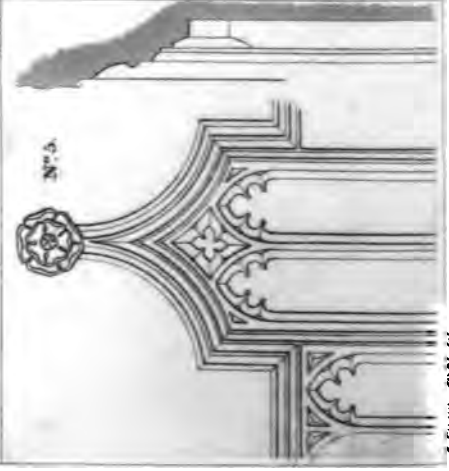
N° 1.



N° 4.

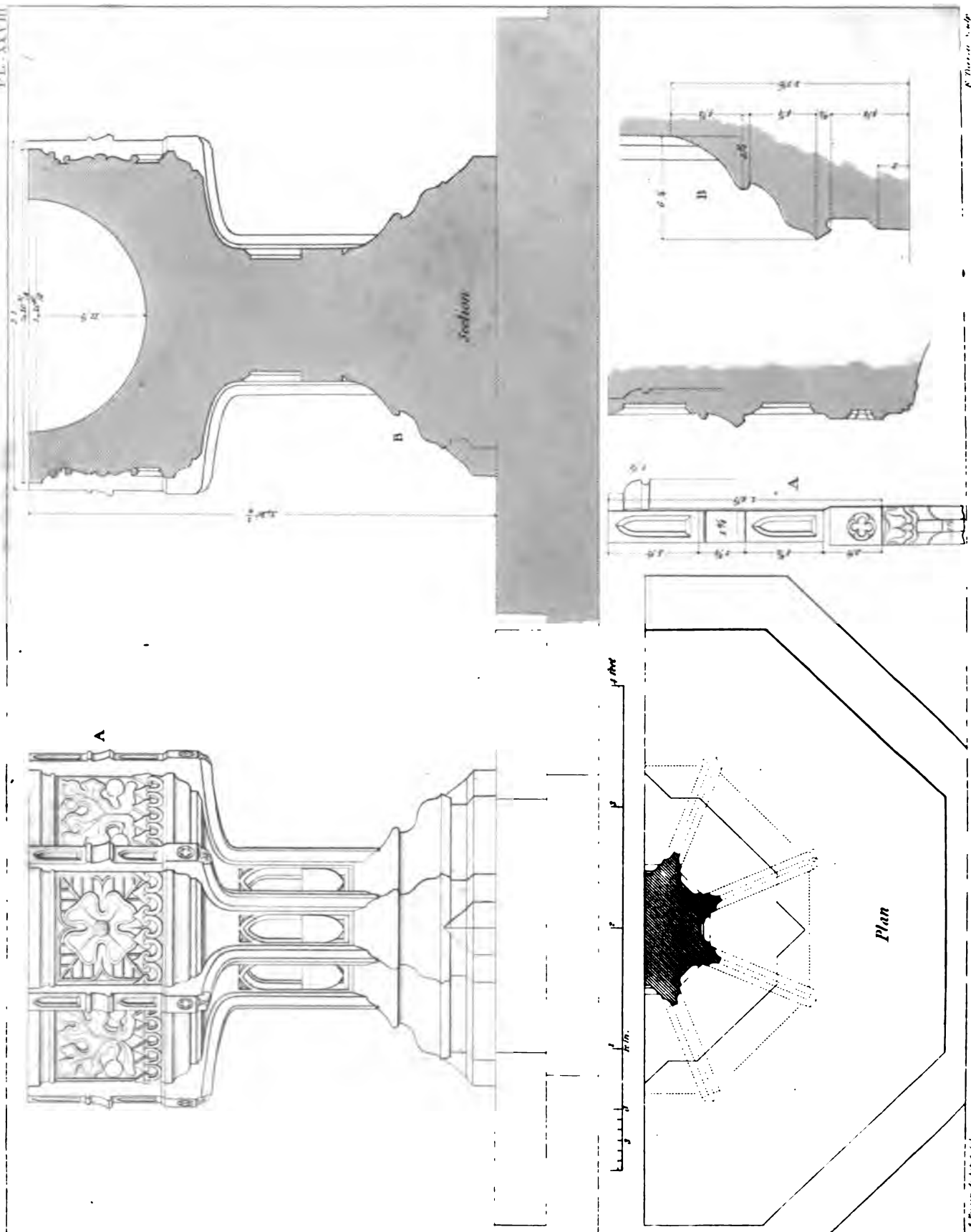


N° 5.

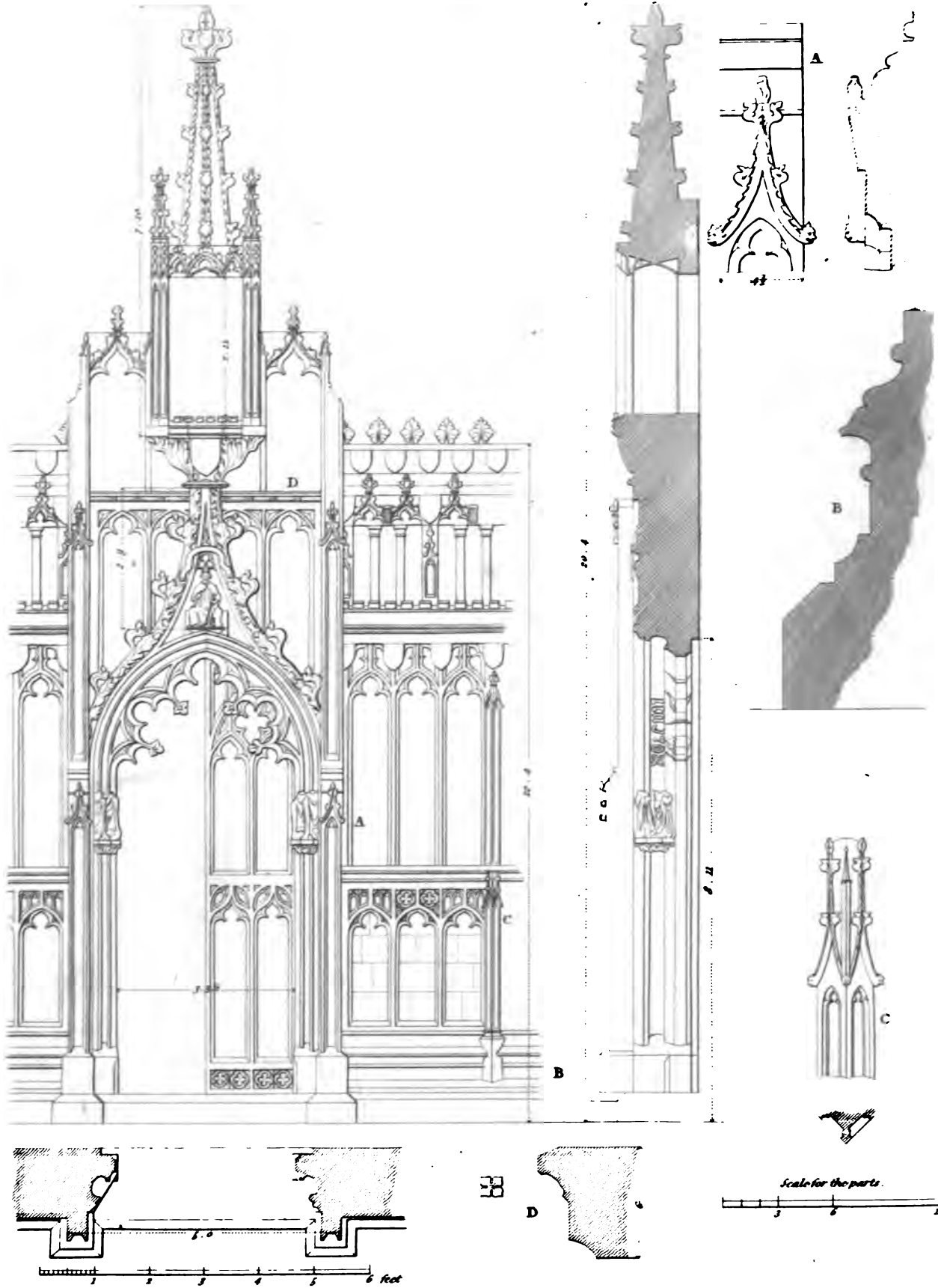


Figures 1 to 7. St. Andrew's Church, Glasgow. 1. St. Andrew's Church, Glasgow. 2. St. Andrew's Church, Glasgow. 3. St. Andrew's Church, Glasgow. 4. St. Andrew's Church, Glasgow. 5. St. Andrew's Church, Glasgow. 6. St. Andrew's Church, Glasgow. 7. St. Andrew's Church, Glasgow.









A. Pugin, Architect del.

Lincoln Cathedral. Stone Screen with Door, Niche, &c.

From the Architectural Illustrations of the Cathedral of Lincoln

**No. 25.—PLATE LXXIV. PARAPETS AND BATTLEMENTS FROM OXFORD,**—with sections and references to the buildings from which they are taken. No. 2. is composed of two specimens of very different ages. The heads and the little arches above them belong to the original fabric of the church. The parapet, built upon them, is part of extensive embellishments added to the old structure in the fifteenth century.

**No. 26.—PLATE XXVIII. FONT IN ST. MARY'S CHURCH, LINCOLN\*.**

WITHOUT pretensions to distinguished elegance or richness, the composition of this font will be found to have been well understood. In some instances, we find fonts of a corresponding age and style finished with lofty canopies of wood, wrought in pinnacles and open-work. Two of uncommon height are represented in the *Vetusta Monumenta*†. This has lost its original cover. The Plate gives an elevation, section, and plan of the whole. At A. is a detail of one of the little buttresses, with a corresponding section; the tops of these, being cut off without any finish of ornament, look as though intended to be continued upward, by the pinnacles of a cover such as we have noticed above. B. Section of the mouldings on the base. The eight sides of the bowl are all sculptured in the same style as the three represented.

**No. 27.—PLATE XXX. LINCOLN CATHEDRAL,—STONE SCREEN; 1340.**

THE screen, which forms the subject of this Plate, stands in front of one division of an aisle on the eastern side of the transept of Lincoln Minster. There are three of these screens in each arm of the cross, or transept, each of which had anciently an altar: the other screens are of wood; this is executed in stone. The Plate gives an elevation of the centre, with a part of the sides, which are continued in the same style as what is here drawn, up to the ends. The section shews the thickness of the different divisions in this elevation, which is very light and well contrived. Of the details, A. shews the finish of a little buttress at the sides of the door, with a section. B. Section of mouldings on the base. C. Top

\* The actual date of this font is unknown; from a more attentive consideration of its ornaments, we are inclined to think it not so old as the date put upon the engraving, 1340, and suppose it to be of the fifteenth century. One of the shields upon its sides is charged with *bendy of seven*, probably the arms of the donor. The other shields are plain.

† See Vol. III. Plate XXV. See a variety of fonts in the *Archæologia*, Vol. XVI.



of one of the little pinnacles in front of the lower part. D. A small cornice in the upper part, studded with flowers.

The exact date of this specimen is not known; but we may judge of its age, as well by the style of its ornaments as by the arms sculptured upon the shield beneath the uppermost niche, which are the bearings of Old France and England, quarterly, as assumed by Edward III., with the title of King of France, in 1338\*. The other shields, which profusely decorate the upper parts, are all plain. Within the arch of the door is inscribed, with some contractions, "OREMUS PRO BENEFACITORIBUS ISTIUS ECCLESIAE," alluding to the purposes of the endowment anciently belonging to this chapel, which was, to pray for the benefactors to the church, both living and dead. The four little statues kneeling at the sides, represented the chaplains who served THE WORKS CHAUNTRY, as it was called: these have had their heads mischievously broken off. Upon the point of the door-arch sits the figure of a bishop in full costume. The three niches on the top of the centre undoubtedly contained statues; and other figures of smaller size were intended, no doubt, to range in pairs above the embattled parapet on the sides; but of all these moveable ornaments not a fragment is left.

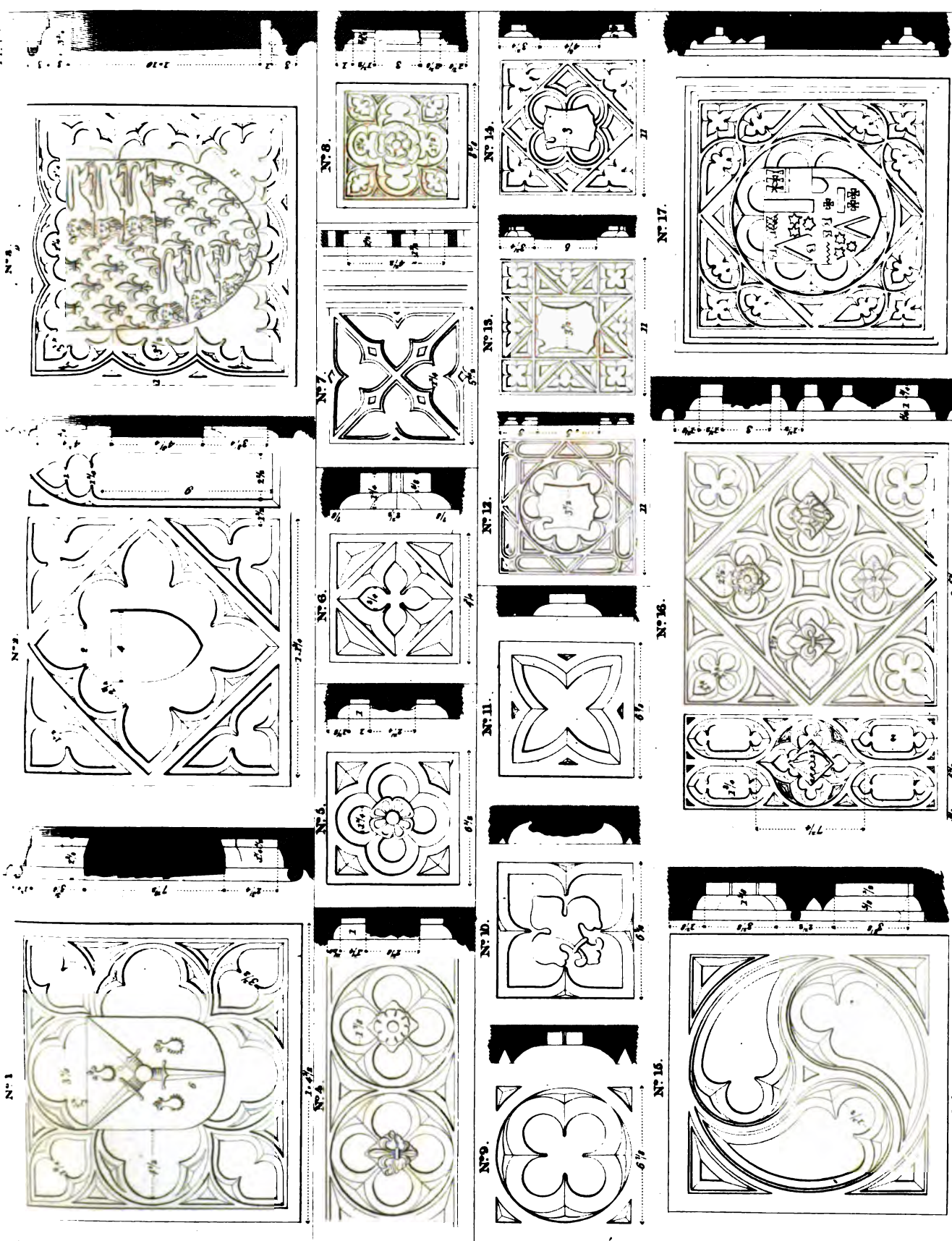
NO. 28.—PLATE LV. SPECIMENS OF PANNELS.

No. 1. From St. Erasmus' Chapel, Westminster Abbey Church; 2. St. Paul's Chapel, ditto; 3. Exterior, North Front, Westminster Hall; 4, 5, 6, 8, 16. Henry VII.'s Chapel; 7. Henry V.'s Monument, Westminster Abbey; 9, 10, 11, 15. Bishop Longland's Chapel, Lincoln Cathedral; 17. Norwich Cathedral; 12, 13, 14. Sir James Hobart's Monument, temp. Henry VII. in the nave of Norwich Cathedral.

NO. 29.—PLATE LX.\* SPANDRILS FROM WESTMINSTER.—Nos. 1, 2, 4, 6, 7, 9, and 10. Henry VII.'s Chapel; 3, 5, 8. from the Abbey Church.

NO. 30.—PLATE LXXVII. GROINING FROM WESTMINSTER ABBEY, &c. explaining the mode of forming centres.—No. 1. Horizontal and perspective views of a fourth division of one compartment, or severy of a vaulted roof, in

\* Charles the Sixth reduced the arms of France to three *fleurs-de-lis*, after whose example our king, Henry the Fifth, altered the old bearings of France in his quarterings.



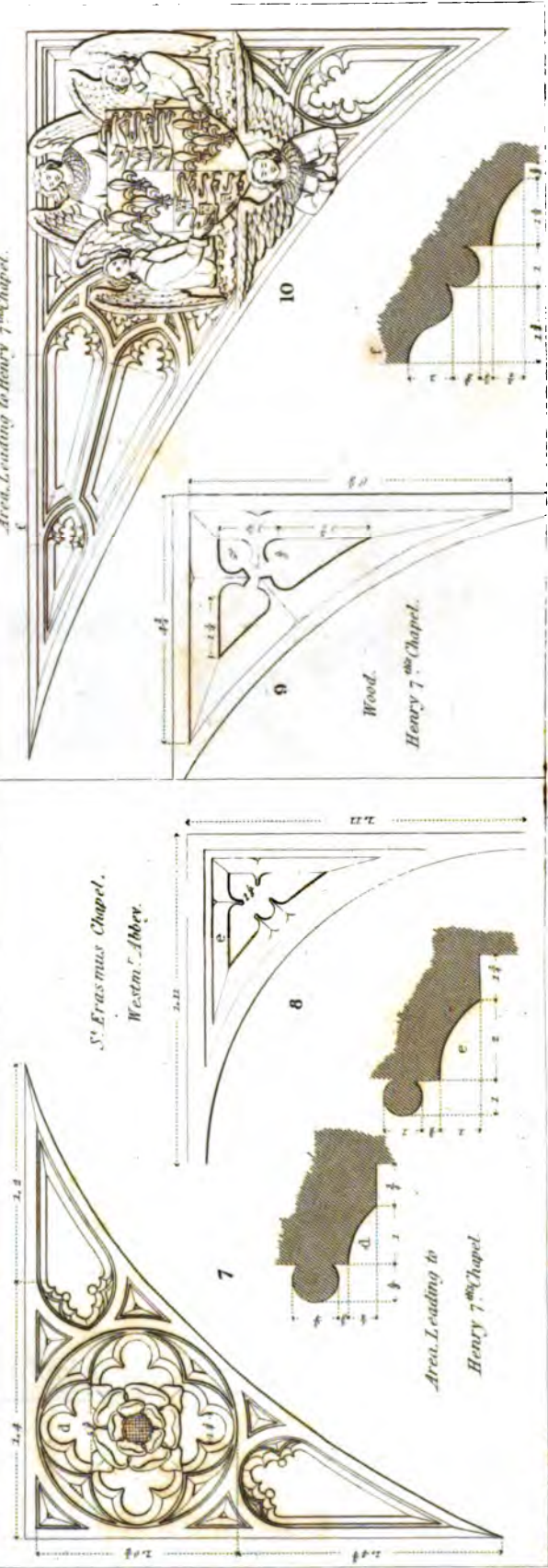
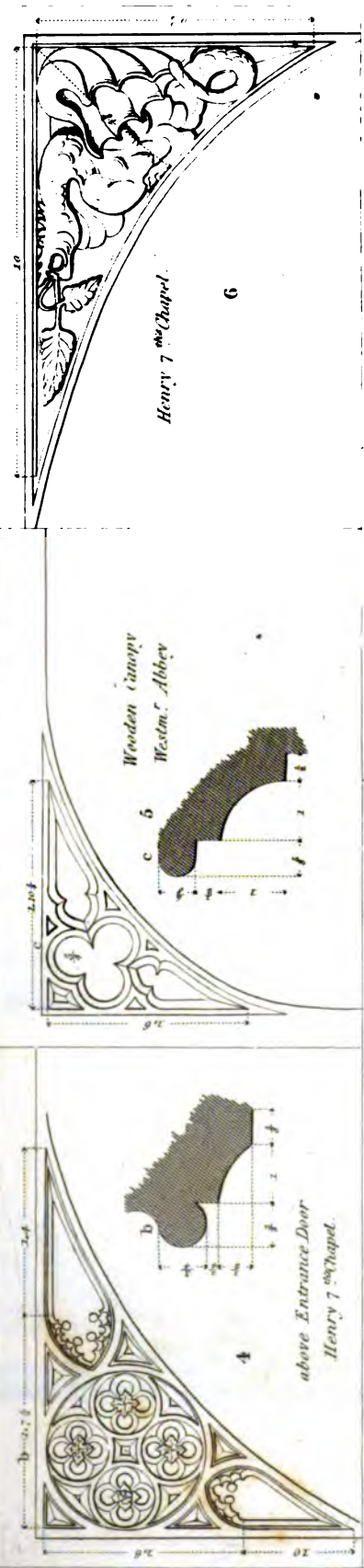
*A. Pugin Archt. del.*

*Variety of Panels.*

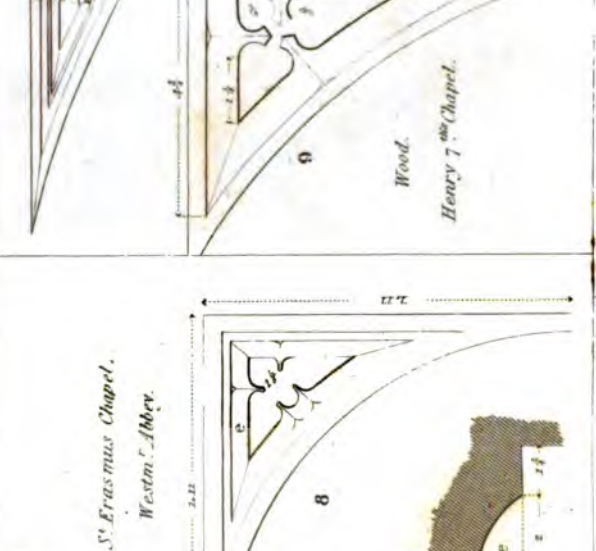
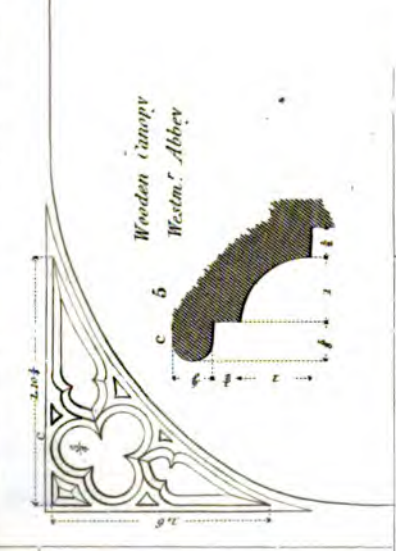
*London. Published by J. Taylor, 59 High Holborn, June 1. 1842.*

*E. Turrell sculp.*

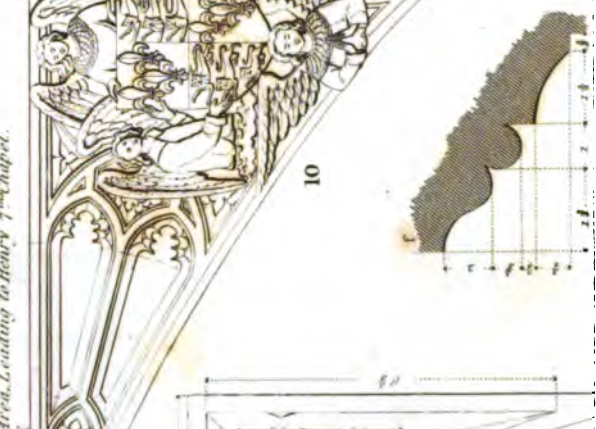
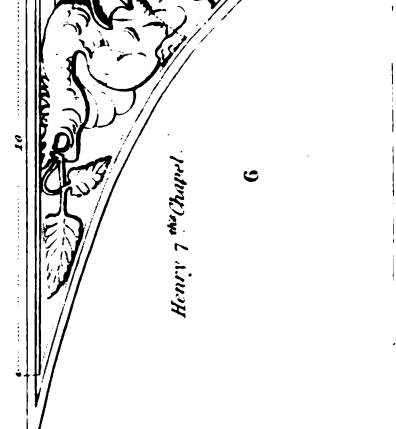
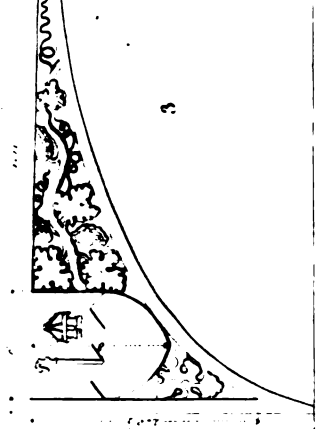




W. J. L. A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. from Henry 7<sup>th</sup> Chapel, Westminster Abbey.



W. J. L. A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. from Henry 7<sup>th</sup> Chapel, Westminster Abbey.



W. J. L. A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. from Henry 7<sup>th</sup> Chapel, Westminster Abbey.

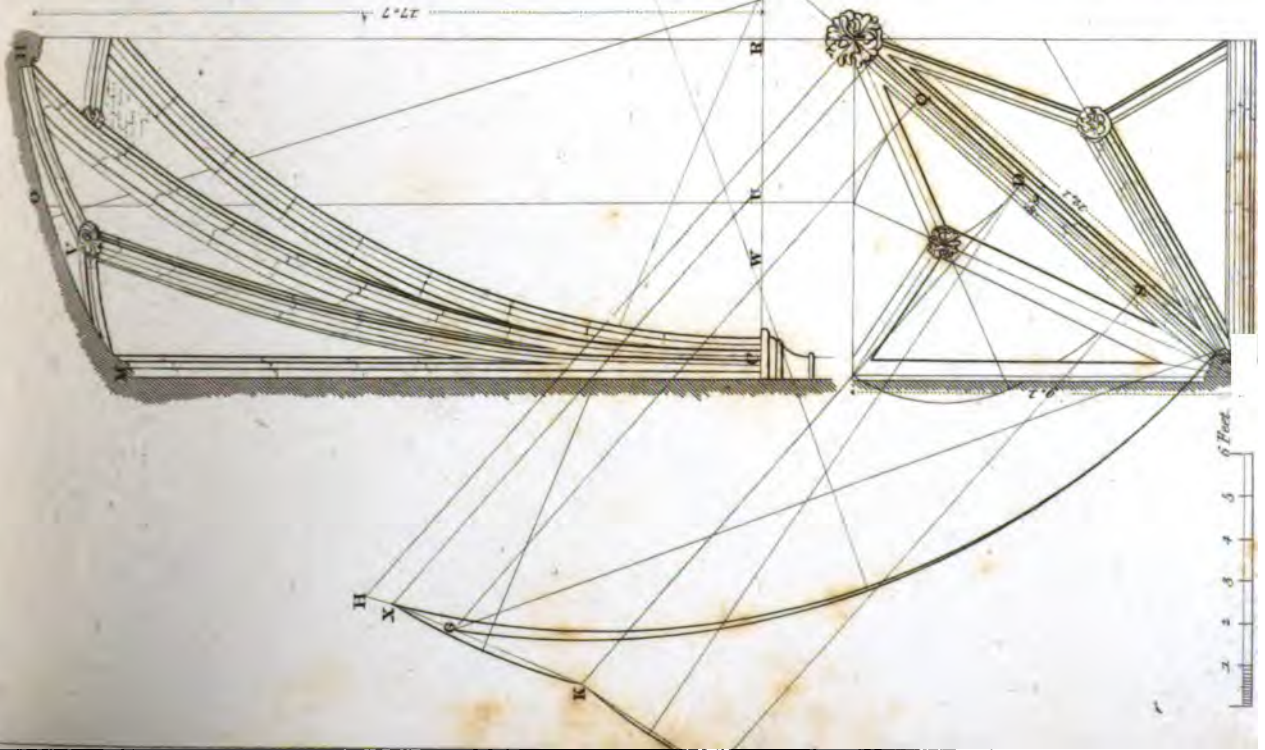


W. J. L. A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. from Henry 7<sup>th</sup> Chapel, Westminster Abbey.

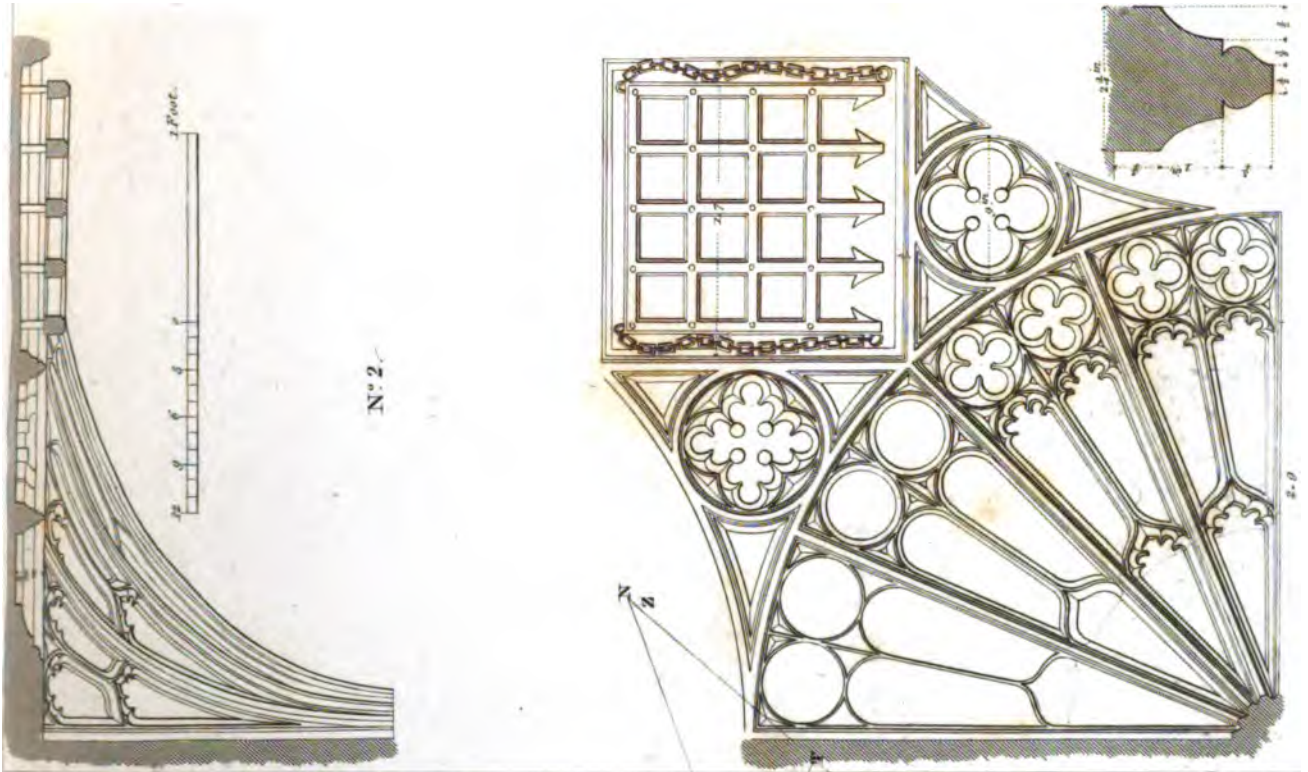




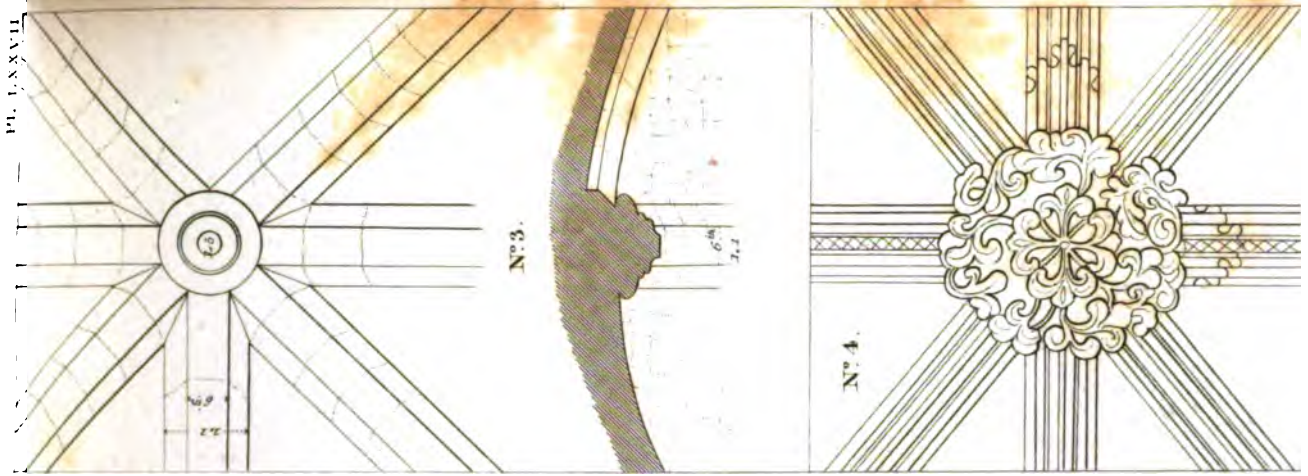
N<sup>o</sup> 1



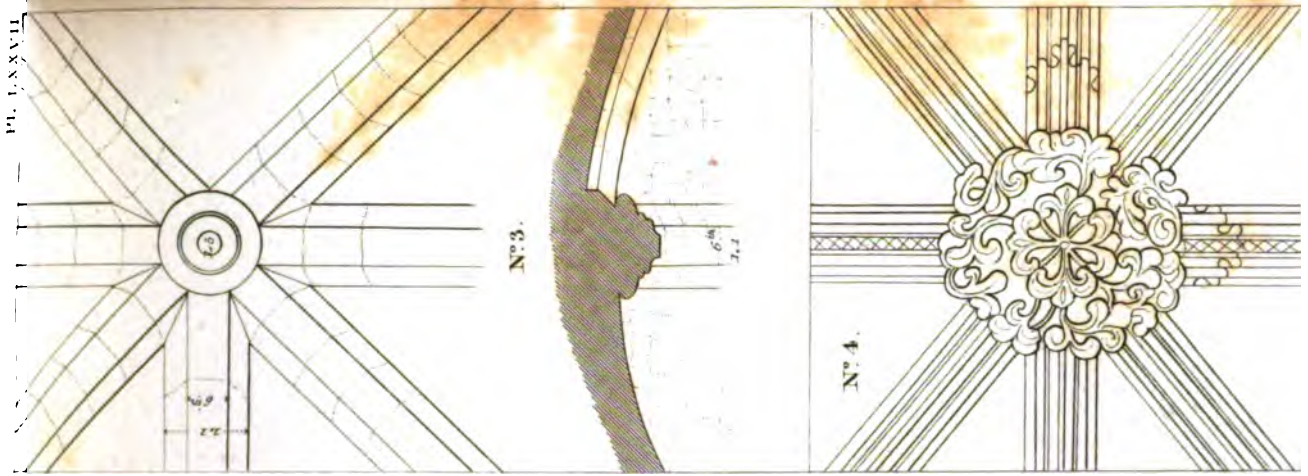
N<sup>o</sup> 2



N<sup>o</sup> 3



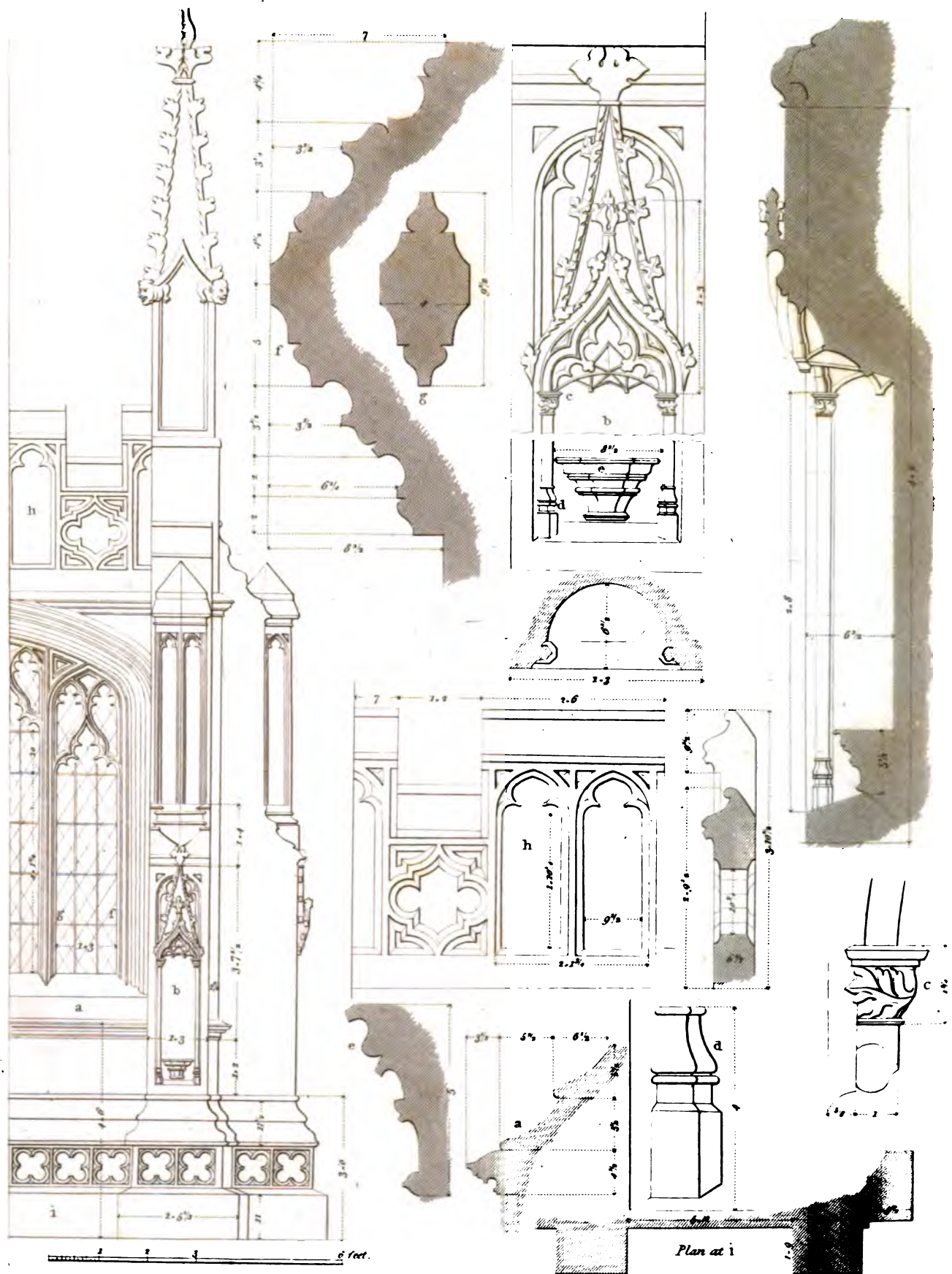
N<sup>o</sup> 4











A. Pugin Archt. del.

E. Turrell sculp.

Buttrick's Chapel, Fleming's Chapel, Lincoln.

London, Published by J. Taylor, 59, High Holborn, June 1. 1872.

the south side of the cloisters, shewing the manner in which the centres of each rib are to be found. The centres of all the arches, or parts of arches, are placed on the line of the spring. The point L is the centre of the arch MH. The height FH is equal to RH, QG to UO, DK to WV, and SM to CM: and from the centres N, Z, T, D, the arches EH, EG, KX, and MK, are formed. No. 2. One fourth of a compartment in section and horizontal in the roof of an aisle of Henry VII.'s Chapel, Westminster. No. 3. Vault under the vestry of Lincoln Minster. The arches of this crypt are circular. No. 4. A boss in the centre of one bay of the vaulting, in the nave of Lincoln Minster. The foliage is highly relieved and under-cut.

NO. 31.—PLATE XXXVI. BISHOP FLEMYNG'S CHAPEL, LINCOLN MINSTER.

THE specimens detailed in this Plate are parts of a chantry attached to the north aisle of Lincoln Minster, near the east end. It was built as a sepulchral monument for the prelate whose name it bears\*. This little chapel, which in its situation may be compared to those which range along the sides of King's College Chapel, Cambridge, is, like them, bounded in its length by two buttresses of the larger building to which it is attached, and in its height also by a window of the church which looks over it. The inner front towards the church presents a small entrance, very prettily adorned, and the tomb of the founder placed under a flat arch. His effigy rests upon the tomb in pontifical vestments, and beneath is the figure of a wasted corpse wrapped in a winding sheet†.

The elevation on the left hand of the Plate gives half of one bay, or division, of which there are three in front; the projection of the buttresses is shewn at the return of the angle. The appearance of this front is very pleasing; none of its ornaments are elaborate, but the whole is neatly compacted and of good proportions. The tabernacles, or niches, of which every buttress has one in front, are the most delicate of the ornaments.

\* Richard Flemyng presided as bishop of Lincoln from 1420 to his death in 1430. Dr. Robert Flemyng, a relative of the bishop's, was dean of this cathedral from 1451 to 1483, and made some endowment for this chapel, but the bishop's tomb seems evidence of its having been built before that endowment.

† This memorial of the frailty of our mortal state, has given rise to a silly story of the bishop's having died in consequence of rigorous fasting in Lent: the same is related of similar figures in other churches, both in England and in France.

These are separately delineated on a larger scale than the elevation. The statues are entirely gone.

DETAILS:—f. Plan of the jamb of the windows, with g. a mullion of the same. b. Elevation of the base and canopy of one of the tabernacles, with plan of the same underneath. Perpendicular section of a tabernacle in its entire height. h. Portion of the embattled parapet, with a section. e. Section of the bracket in the niche. a. Section of the bottom mouldings of the window, with the surbase. c. d. Base and cap of the little shafts at the sides of the tabernacles. i. Part of the plan.

No. 32, 33, 34, 35.—PLATES XXXII., XXXIII., XXXIV., XXXV.  
WESTMINSTER HALL.

WESTMINSTER-HALL, though generally looked upon as nothing more than a court of justice, was anciently the great dining-room of the royal palace. It was first erected by King William Rufus\*, but about three centuries afterwards was rebuilt by Richard II., who, on its completion in the year 1399, solemnised Christmas by a feast held in it with characteristic profusion: and it is commonly stated, that he and his guests sat down every day to the number of ten thousand. Excepting the north end, which, being the principal front, was adorned with a rich porch, and a number of tabernacles and statues, Westminster-Hall presents but little external beauty. Its deep roof resembles some huge barn; but though its sides have been stripped of their lead covering, and mean-looking slates substituted, it has yet an air of

\* The lower parts of the side-walls are remains of the original building, which was probably supported by two ranges of pillars, no roof of that period being capable of covering so great a breadth in one span. The hall of the episcopal palace at Lincoln was so divided by two rows of stone arches, with columns of Purbeck marble. It was erected in the reign of Richard I. The hall of the ancient royal palace at Eltham, in Kent, resembles this of Westminster, but is much smaller. The next age reduced the pitch of their roofs to a much lower angle. The roof of the refectory, built by Cardinal Wolsey for his college at Oxford, is the finest specimen of the low-pitched roof. That of the hall built by King Henry VIII., at Hampton Court, rises with a steep pitch, but is cut off obtusely: such a form was contrived to gain internal capaciousness, without extravagant height. [See Vol. II. of this work.] The decorations of that roof are more florid than those of any other in the kingdom. The hall of the Middle-Temple, raised in the time of Queen Elizabeth, has a lofty roof in the ancient style, but finished with Roman mouldings. At Lambeth-Palace is a hall, with a roof in imitation of that of Westminster, built in the reign of Charles II., and it is a fine piece of work, though spoiled, like that of the Temple, by incongruous ornaments.

grandeur inseparable from such dimensions. The interior, however, makes ample amends for any external want of elegance. An extent equal to a cathedral church is presented in one view, unbroken by pillars, and the roof delights the scientific spectator by the intricate and skilful arrangement of its timbers, in which lightness, strength, and ornament are combined in the happiest manner. The object of the present work being to reduce the forms of ancient art within the compass of imitation, leaving to others the lighter task of representing scenic effects, two of the Plates illustrative of Westminster-Hall are filled with geometrical delineations of the chief parts of the roof, which principally claim our admiration; and the other two with elevations of windows, and other prominent features. The angle of the roof is formed on what country workmen still term *common pitch*, the length of the rafters being about three-fourths of the entire span. The cutting off the girders, or tie-beams, which, crossing from wall to wall in common roofs, restrain all lateral expansion, was the first circumstance peculiar to this construction. To provide against lateral pressure, we find trusses, or *principals*, as they are technically designated, raised at distances of about 18 feet, throughout the whole length of the building. These trusses abut against the solid parts of the walls, between the windows, which are strengthened in those parts by arch-buttresses on the outside. Every truss comprehends one large arch, springing from corbels of stone, which project from the walls at 21 feet below the base-line of the roof, and at nearly the same height from the floor. The ribs forming this arch are framed, at its crown, into a beam which connects the rafters in the middle of their length. A smaller arch is turned within this large one, springing from the base-line of the roof, and supported by two brackets, or half-arches, issuing from the springers of the main arch. By this construction of the trusses, each one acts like an arch; and by placing their springers so far below the top of the walls, a more firm abutment is obtained; subordinate timbers co-operate to transfer the weight and pressure of intermediate parts upon the *principals*; and thus the whole structure reposes in perfect security after the lapse of more than four centuries from its first erection. The above brief analysis of this stupendous frame may, it is hoped, render the Plates better understood by persons not practically versed in Architecture; our opinion is, that verbal descriptions of elaborate buildings too generally fail of conveying intelligible ideas; and the reader is not likely to be gratified by rhapsodies of indiscriminate admiration, although the writer may.

NO. 32.—PLATE XXXII. A transverse section of half the roof, showing the elevation of so much of one *principal*, is here exhibited. The principles of construction having been explained, but little need here be added, beyond specifying the parts referred to:—A. Large timber arch, framed at top into the beam, d\*. F. Above the bracket, or half-arch, is seen to diverge from the larger curve, terminating in the figure of an angel, whence the inner arch takes its spring. E. One of the upright timbers, or queen-posts†, standing upon the end of the girder where it is cut off, and entering the principal rafter at the same point with the *wind-beam*, d. H. Arch-buttresses.

DETAILS:—A. A. Sections of the arched and upright timbers at their junction. E. Section of a rib of the inner arch. F. Section of the arch at its springing. A. Section of the stone-arch of the buttress. b. Tracery of one space of the screen-work, with which the main timbers are filled in. N. B. This screen-work is a great ornament to the roof. c. Ridge-tree. d. Section of a mullion of the screen-work. g. Tracery in the spandril of the bracket.

NO. 33.—PLATE XXXIII. A. Longitudinal Section of one bay‡ of the roof, showing a window beneath it, &c. This, with the preceding delineation, will explain the construction of the whole roof. We see the entire height of the timber-work formed in three divisions. The lowest rests upon corbels of stone, ranging with the cornice beneath the windows, and reaches to the top of the walls. The next division reaches up to half the height of the rafters, where the arched ribs and other ornamental parts finish. The upper part from hence is left plain, as being very little seen from the floor. The windows, with wooden frames in the middle division, probably did not make part of the original design||; they have, nevertheless, a good effect, by admitting light where it is much wanted, and are become necessary, since

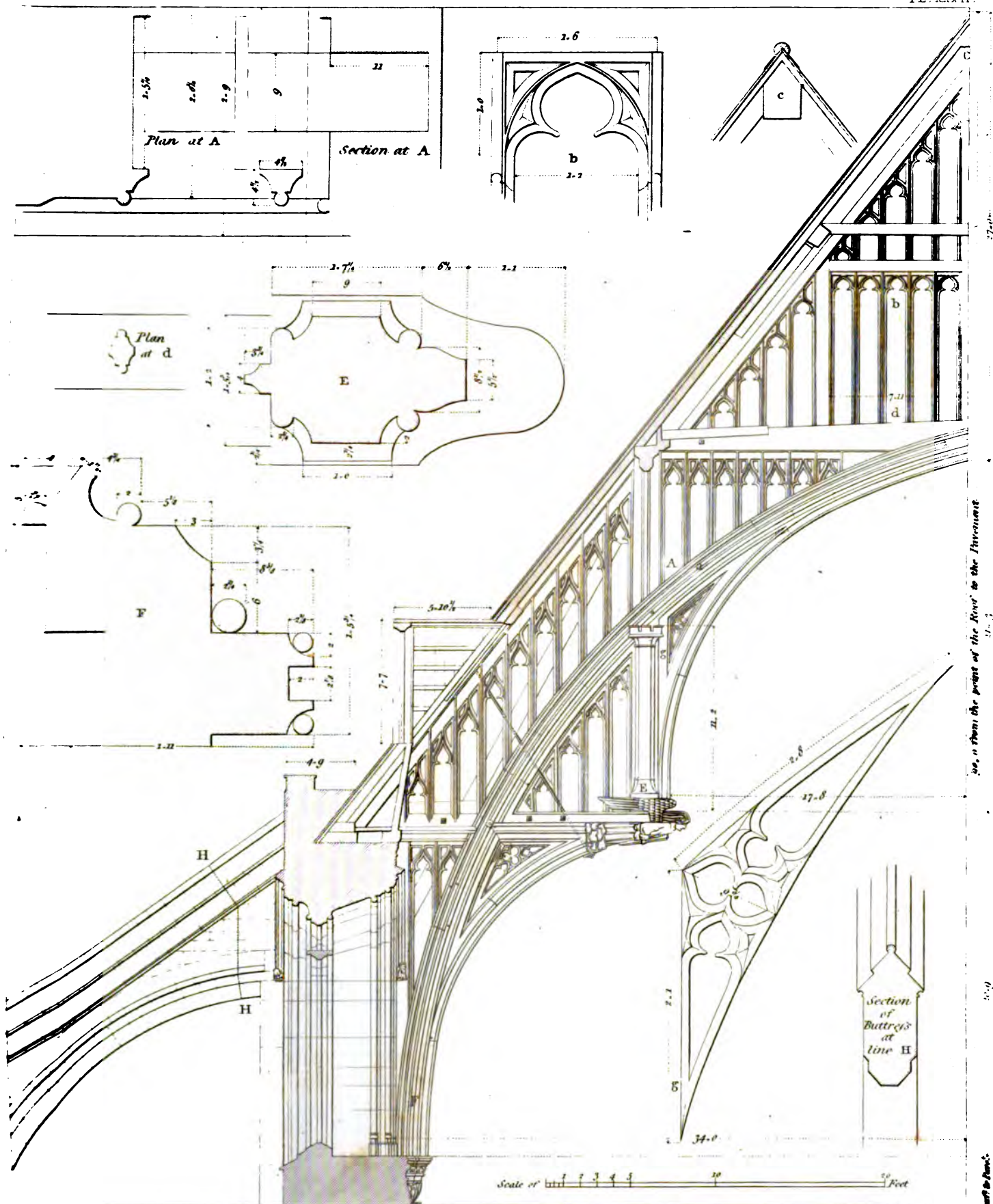
\* Such a timber is called, in old accounts, and still by country carpenters, a *wind-beam*, from its usefulness in staying a steep roof against violent winds.

† Where a single upright rises to the ridge of a roof, it is called a *king-post*; where a pair are set up at the sides, they are called *queen-posts*.

‡ A bay, in this sense of the term, is taken for the space between two principals. Buildings are described in old surveys, as consisting of so many bays.

|| St. George's Hall, in Windsor Castle, had windows of this sort above the walls. The roof and whole interior of this hall were modernized by King Charles II.; but a view of it, before that alteration, is engraved in Ashmole's History of the Order of the Garter.





1. Prueba Antiteca del.

Westminster Hall—Section of Half the Roof with parts at large.

London Published by J. Taylor & Son, High Holborn, Dec. 1890.

F. Turrell &amp; Co.



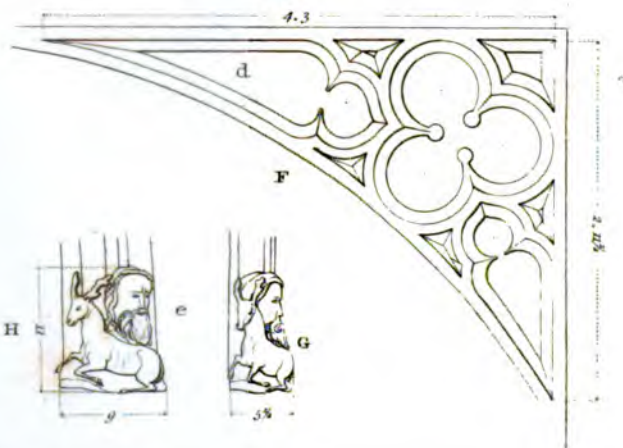
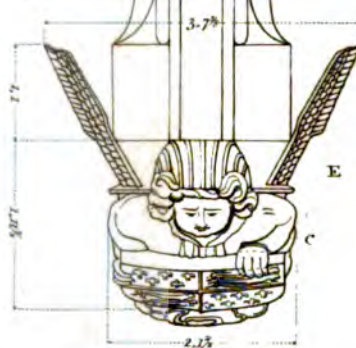
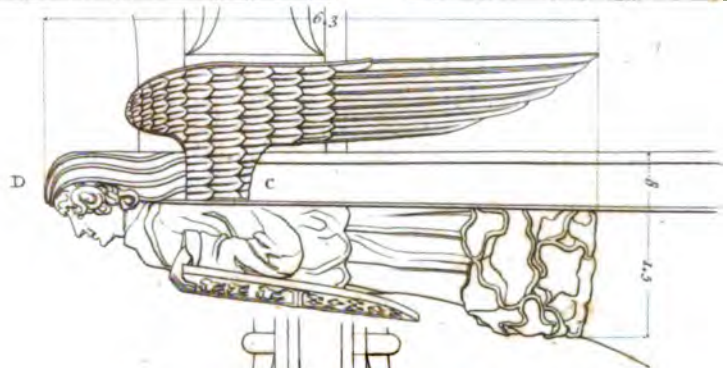
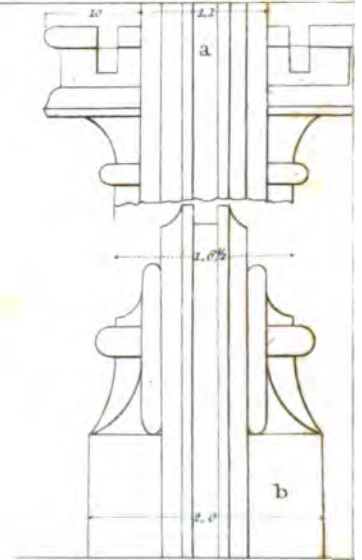
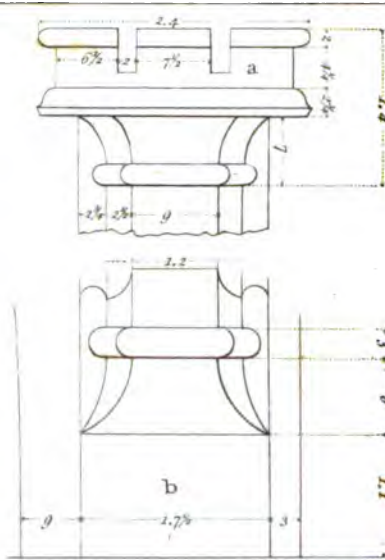
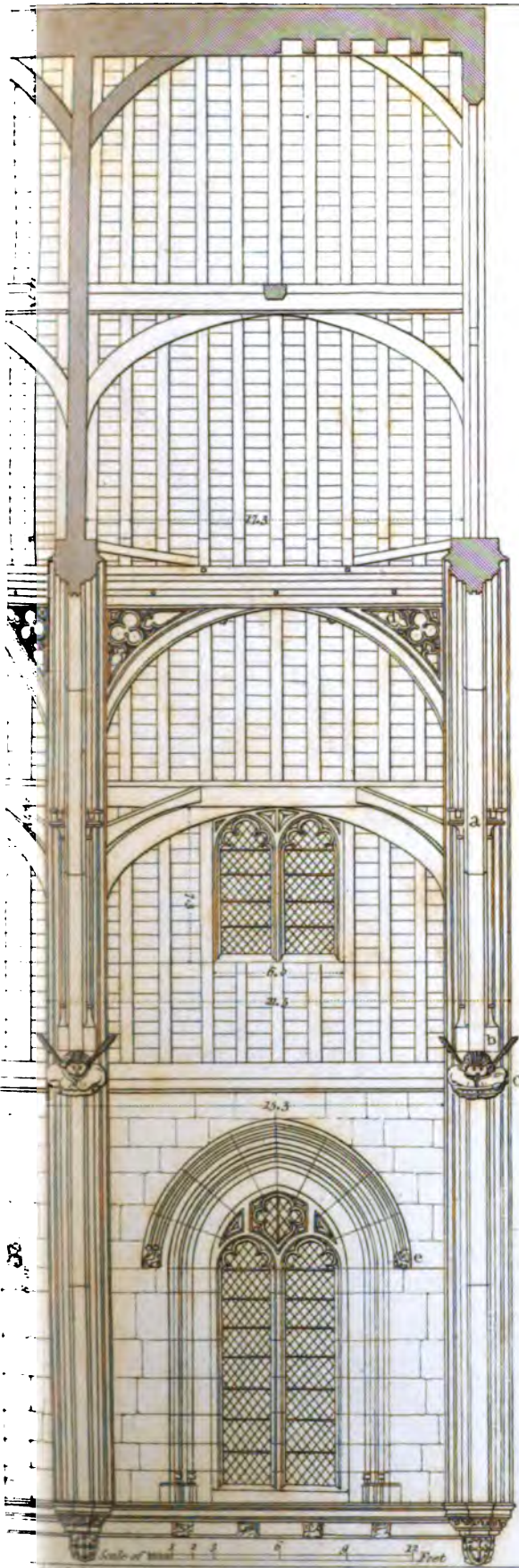


A

B

C

PL XXXIII.



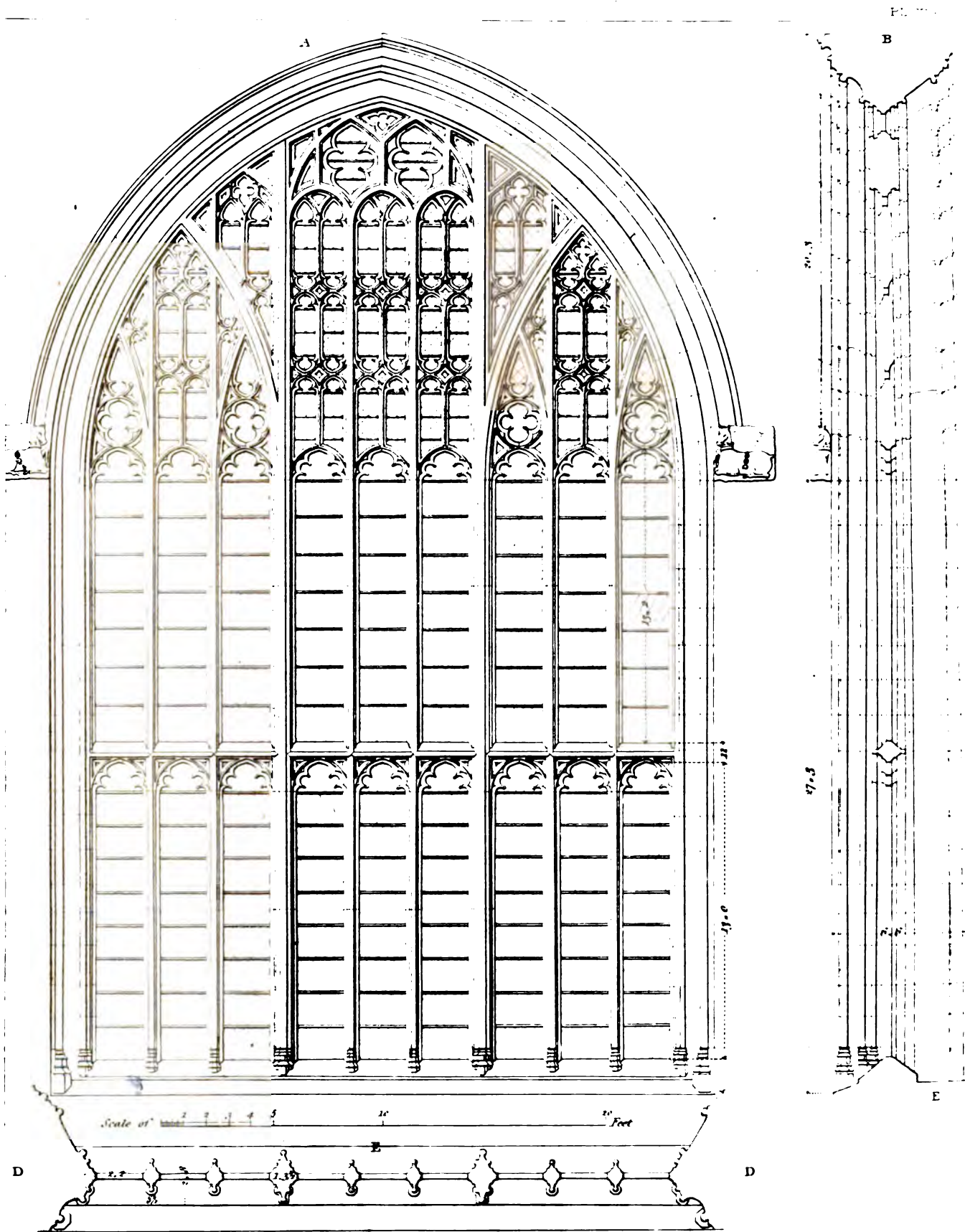
*Westminster Hall, One compartment of 'Roof' with parts at large.*

F. Turrell sculp.









A. Pugin Architect del.

Westminster Hall, London, South Window.

London, Published by J. Taylor, 59, High Holborn, Decr. 1850.

E. Taylor sculp.

many of the windows below have been blocked up by modern buildings raised against the walls, and which have therefore sadly obscured the upper end of the hall.

DETAILS :—a. b.—a. b. Elevations in front, B. and at the side, C. of the ornamented head and base, which finish the sides of the queen-post. This sort of pilaster resembles a slender turret, and forms a very neat decoration.

D. Profile of one of the angels which ornament the brackets.

E. Fore-shortened view of the same. These figures form the most striking decoration of the roof; they have a bold and fine effect, whether looked up to directly, or viewed in a range perspective. Each one holds a large shield, bearing Old France and England quarterly, the royal arms of the founder.

F. Tracery of a spandril.

G. H. Views of a carving which finishes the hood-mould of a window. It represents a deer lying down to rest, with the head of an old man in a cowl, like a hermit, looking over it: it seems to allude to a story in the legends of the saints. The same subject is repeated in different parts of the hall.

NO. 34.—PLATE XXXIV. A. External Elevation, and B. Section of the great Window over the entrance to Westminster-Hall, with its plan, D. D.

This noble light is an early specimen of a new mode of tracery, which, about the period of its erection, superseded the ramified patterns that filled the great windows of the fourteenth century. Here the tracery is confined by perpendicular lines, continued upwards from the mullions of the chief lights\*. The whole breadth of the window is distributed into three chief divisions, which are again divided into three subordinate ones. This manner of arranging the different lights was followed in several of the principal windows of the succeeding century, after the flattened arch became fashionable. The hood-mould of the arch is terminated by sculptures of a hart collared and chained, the badge of King Richard II.

\* The great *Western Window* of York Minster is a most beautiful example of ramified tracery, but is exceeded by the eastern window of Carlisle Cathedral, which may be pronounced the finest piece of that sort in the kingdom. Durham has a fine one at the west end: and a circular one at Lincoln is eminently beautiful in tracery, resembling the fibres of a leaf. Of the style exemplified in the north window of Westminster-Hall, the eastern window of York Minster is, beyond dispute, the finest in the world. Very fine specimens are seen in the eastern window of Beverley Minster, &c. and of the same description, under flattened arches, in St. George's Chapel, Windsor; King's College Chapel, Cambridge, &c.—See Britton's *Architectural Antiquities*, and *Cathedral Antiquities*. See the term *Perpendicular*, in Introduction to Vol. II. p. xiv.

No. 35.—PLATE XXXV. A. External elevation of a side-window of Westminster-Hall.

D. Plan of the same, with its mullion, B. separately detailed.

C. Section of the window, taken perpendicularly.

a. Elevation of the bases of the columnar mouldings attached to the window on the inner side. Beneath is a plan of the same.

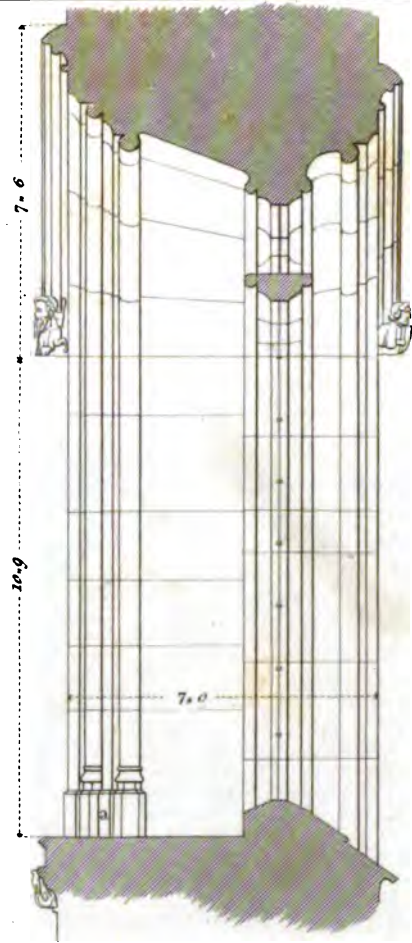
G. H. Views of the front and profile of a piece of sculpture at the ends of the hood-moulding. It represents the white hart, the founder's cognizance, the same as on the great northern window and other parts of the building; but in this instance, a tasteful addition is introduced of pales, as of a park fence, which, placed beneath the animal, form a support to it.

J. K. Elevations of the front and one side of a stone corbel from which the timber arches spring. The arms are those attributed to King Edward the Confessor, supported by two harts. Richard II. assumed these arms, sometimes bearing them together with those of France and England, in veneration of his sainted predecessor. Beneath each of these corbels, a sort of half-column, or canted pier, has been built; a casing of stone was at the same time affixed to the walls. This was done about the year 1781, when some repairs were made on the roof, &c. The necessity of these additions has been questioned by some men of science; and, since they certainly deform the building, it were to be wished they might be taken down, if found unnecessary. The northern front of Westminster-Hall has undergone complete repair, and the whole surface has been restored with new work, and all the ornaments have been re-worked.

No. 36.—PLATE LXXII. SPIRE OF ST. MARY'S CHURCH, OXFORD.

THIS spire, rising from its clustered pinnacles at the four angles of the tower, is generally admired as one of the best-formed specimens in England. "By richly clustering this steeple at the base, and leaving the shaft plain, the whole elevation is striking and beautiful." . . . . . "The perfection of a spire and a tower is formed upon a directly opposite principle in appearance, but the same in fact. It is, that the shaft of each should be plain, and the ornaments clustered, forming a capital or base, as inversely applied."—[Dallaway's "Observations on English Architecture," pp. 122 and 123]. The validity of the *principle* in the above observation seems to stand opposed to several fine examples, especially of towers, where the ornaments are differently disposed. The date of St. Mary's tower and spire is attributed to

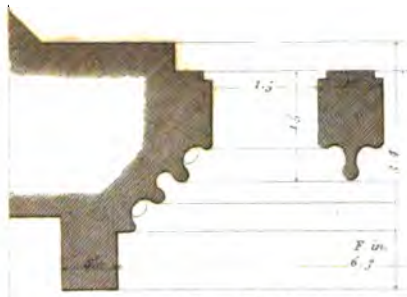
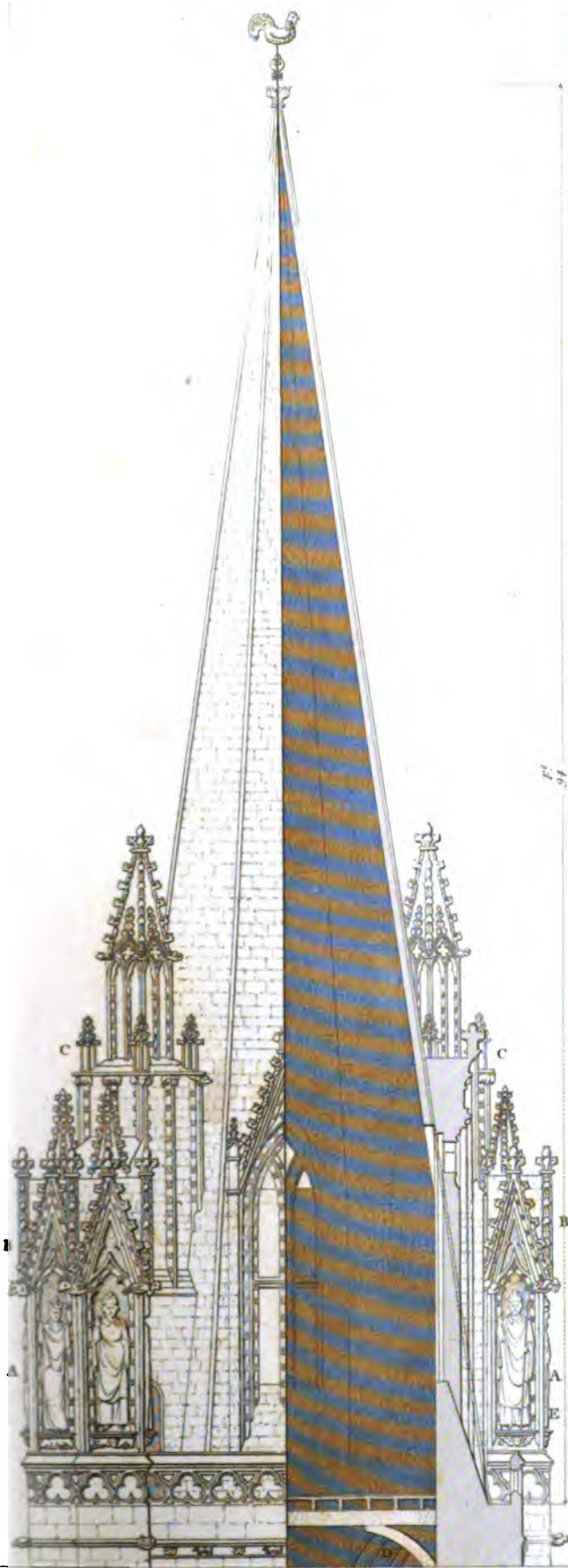




*E. Turrell* *et al.*



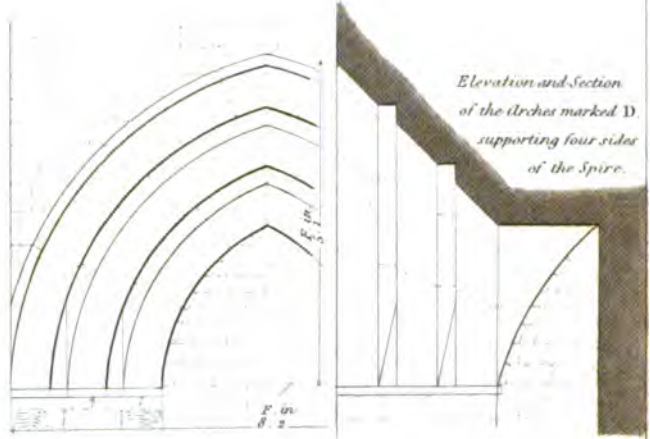




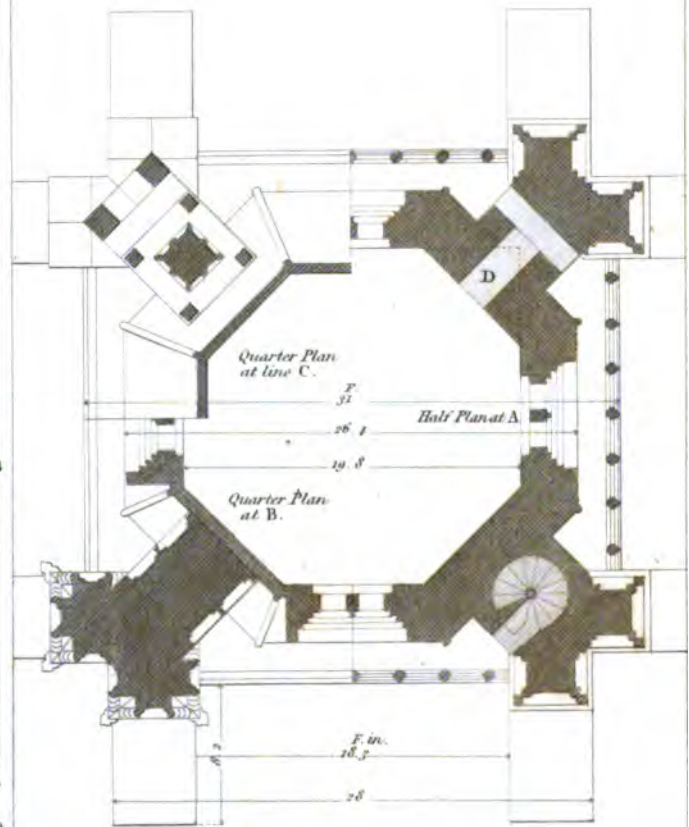
Plan of Window



Plan of Mouldings at E.



Elevation and Section of the Arches marked D. supporting four sides of the Spire.



Quarter Plan at line C.

Half Plan at A.

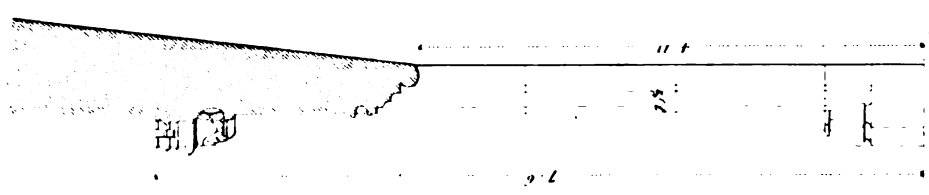
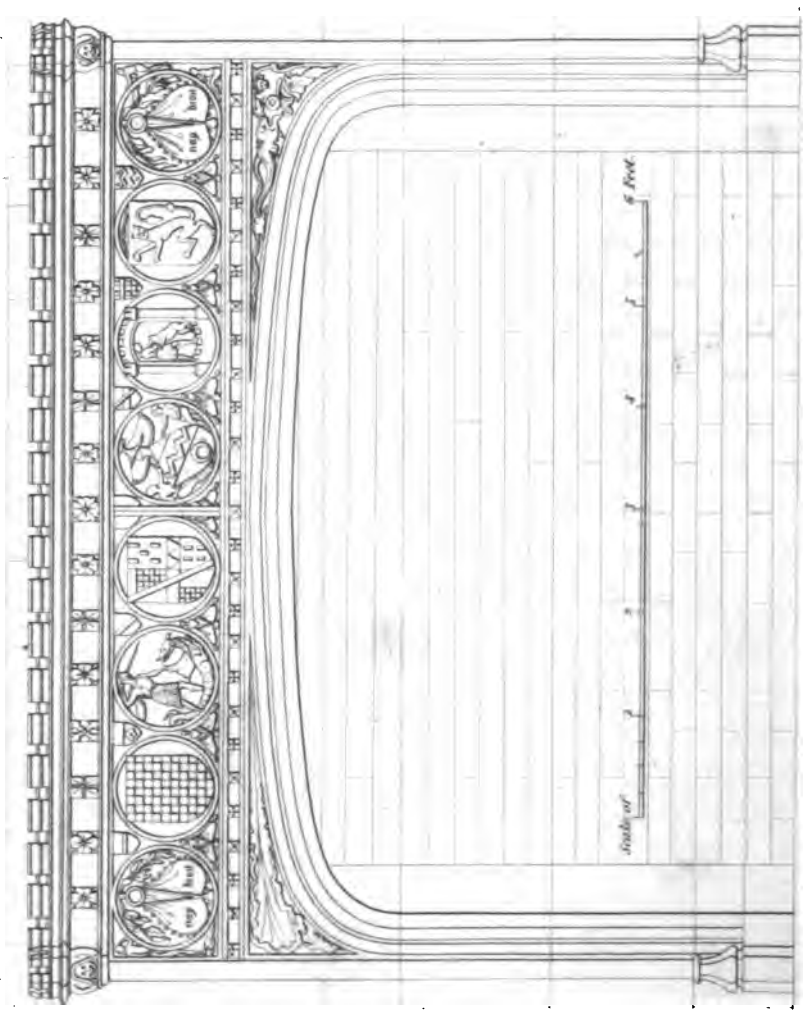
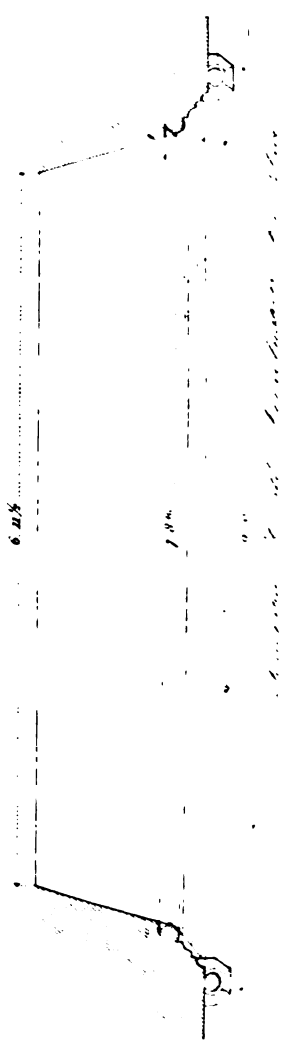
Quarter Plan at B.

F. in. 18.5

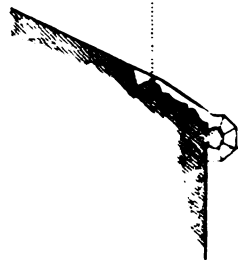
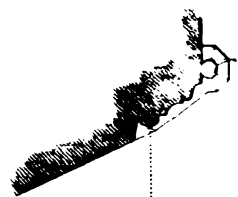
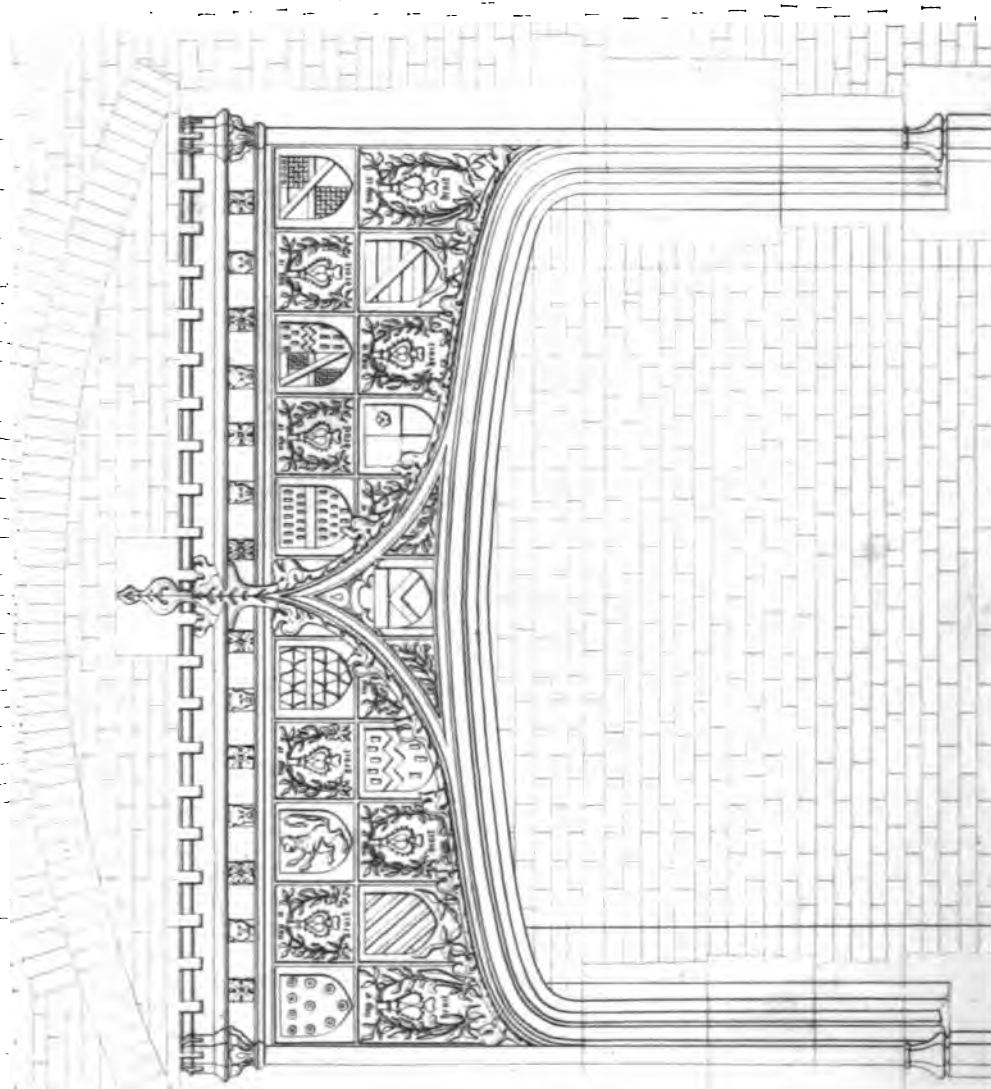
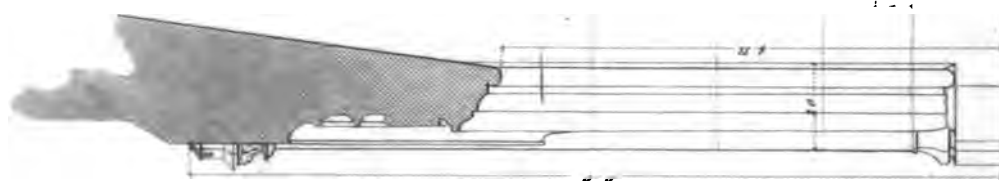












A vertical scale bar with markings and the word "feet" at the top. The scale has several tick marks, with the word "feet" positioned at the top right.

little shell & insect - live under  
- - - - -

the reign of Henry VII. in the work just quoted; but the style of architecture in both evidently belongs to a period considerably earlier. From the canopies, to the tabernacles, the windows, and the hollow moulding [A CASEMENT, see *Glossary*] studded with small round knots, which is abundantly made use of in the ornamental parts, it may pretty safely be referred to the middle of the fourteenth century, and not to a later period. The same moulding is used in the details of Salisbury steeple, in the upper part of the tower.—[See “Cathedral Antiquities.”] The western steeples of Lichfield Cathedral resemble this of St. Mary’s in some details.—[See “Cathedral Antiquities.”] Dr. Plott tells us, that the battlements of this steeple “were repaired, and *thus thick-set with pinnacles*,” by Dr. King, Dean of Christ Church, then Vice-Chancellor of the University\*.—[History of Oxfordshire, folio, p. 271.] This can hardly be referred to any thing but a restoration of some parts, perhaps damaged by a storm. The upper pinnacles might indeed be the first added, but it seems unlikely. The elevation, section, and plans of this beautiful spire need no verbal description†.

NO. 37, 38.—PLATES XXXVII., XXXVIII. TATTERSHALL CASTLE, LINCOLNSHIRE,—TWO FIRE-PLACES; 1440†.

THESE Plates present two fine specimens of embellishment in the residences of our old nobility. The breadth of the spacious hearth seems to rekindle

\* Afterwards Bishop of London from 1611 to 1621.

† Oxford possesses three steeples of very different dates and styles, forming excellent subjects of comparison. Christ Church, the modern cathedral, anciently the conventual church of St. Frideswide, has an obtuse stone spire of very early style, rising from a tower of the same date, probably about the middle of the thirteenth century: the whole well preserved, and unmixed with more modern ornaments, and consequently valuable specimens, though not beautiful ones. The second of this series, the spire of St. Mary’s Church, has been fully described. The church of All Saints is a modern fabric, designed by the celebrated Dr. Hen. Aldrich, Dean of Christ Church; and its spire-steeple is an instance of the violence done to Grecian columns, and entablatures, whenever they have been piled up to rival Gothic spires. The spire of All Saints “*has fewer objectionable parts*” than almost any of such compositions, but that is very moderate commendation.—Dallaway, p. 150.

‡ Tattershall Castle was erected in the reign of Henry VI., by Ralph Lord Cromwell, who resided at it in all the magnificence of feudal power, and died in 1452. The principal building is a most stately tower of red brick, with walls of vast strength and admirable construction. This castle appears never to have been inhabited by its noble possessors after the death of one of the Clintons, Earls of Lincoln, in the reign of William III.; and the great tower, whence the subjects

the huge wood fires of those hospitable ages, and the pompous display of heraldic insignia on the mantle-piece records their pride of high descent, so jealously maintained by the great of feudal times, before the wealth of commerce had asserted its pretensions against their claim to exclusive homage. The rich effect of the carvings is strikingly set off by the bare walls around them, which are now not only stripped of the rich hangings of tapestry that once covered their nakedness, but exposed to the stains and injuries of the weather. The arms refer to the pedigree of the founder: the purses record his dignity of Lord-Treasurer: and of the two legendary compartments in the first specimen, one represents St. George fighting the dragon; the other a man in combat with a lion, a feat of chivalrous prowess related of Hugh de Nevil, one of the crusaders who served under King Richard I. The architectural members will be fully explained by the Plates. The arches in the walls above the stone-work were constructed for relieving the weight, lest the mantle-pieces should be broken by it; and, with this precaution, they might be put up after the walls were finished, and perhaps were so. Plate XXXVIII. is taken from the lowest of four grand chambers: XXXVII. stood immediately over it; and still higher are two other fire-places, now become inaccessible by the decay of the floors.

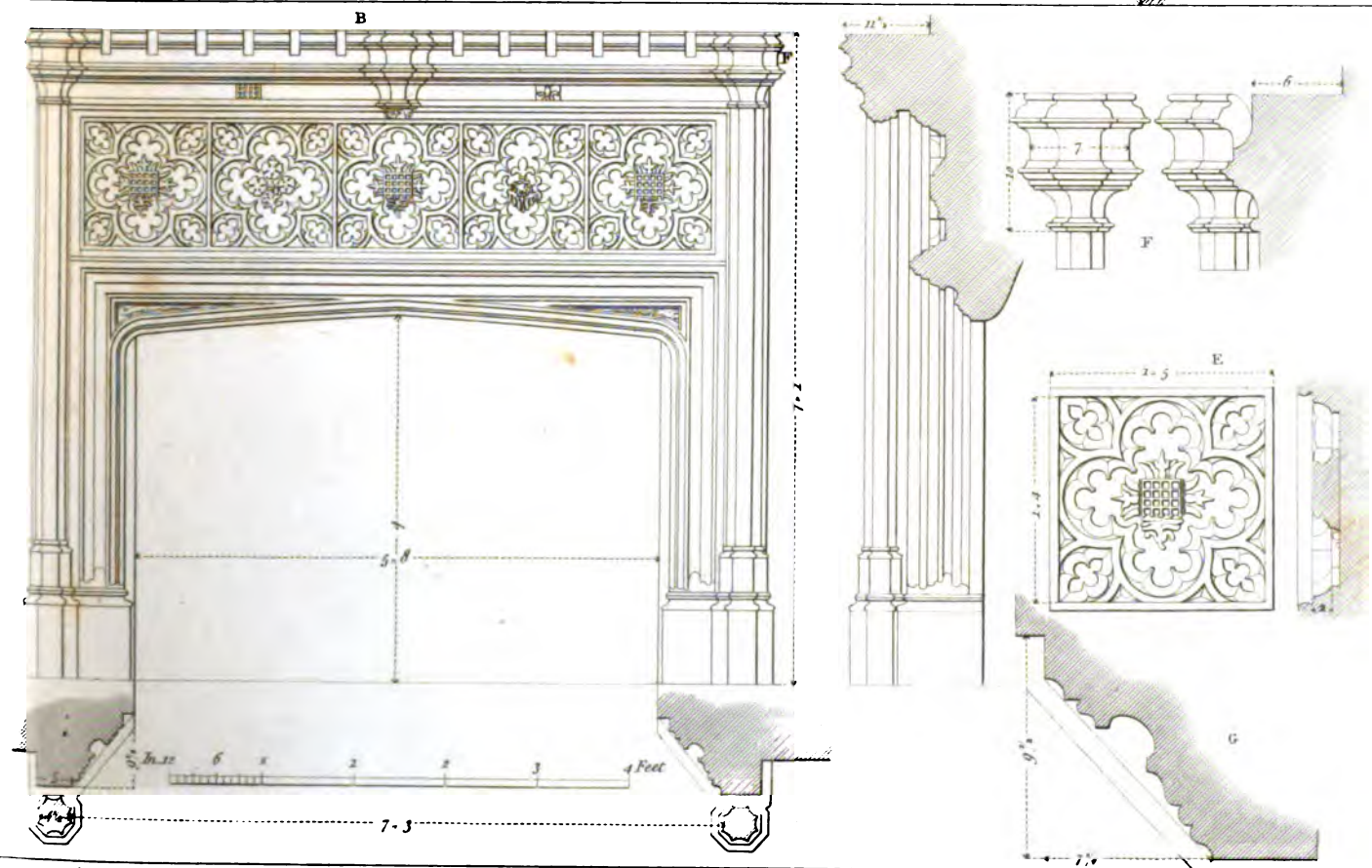
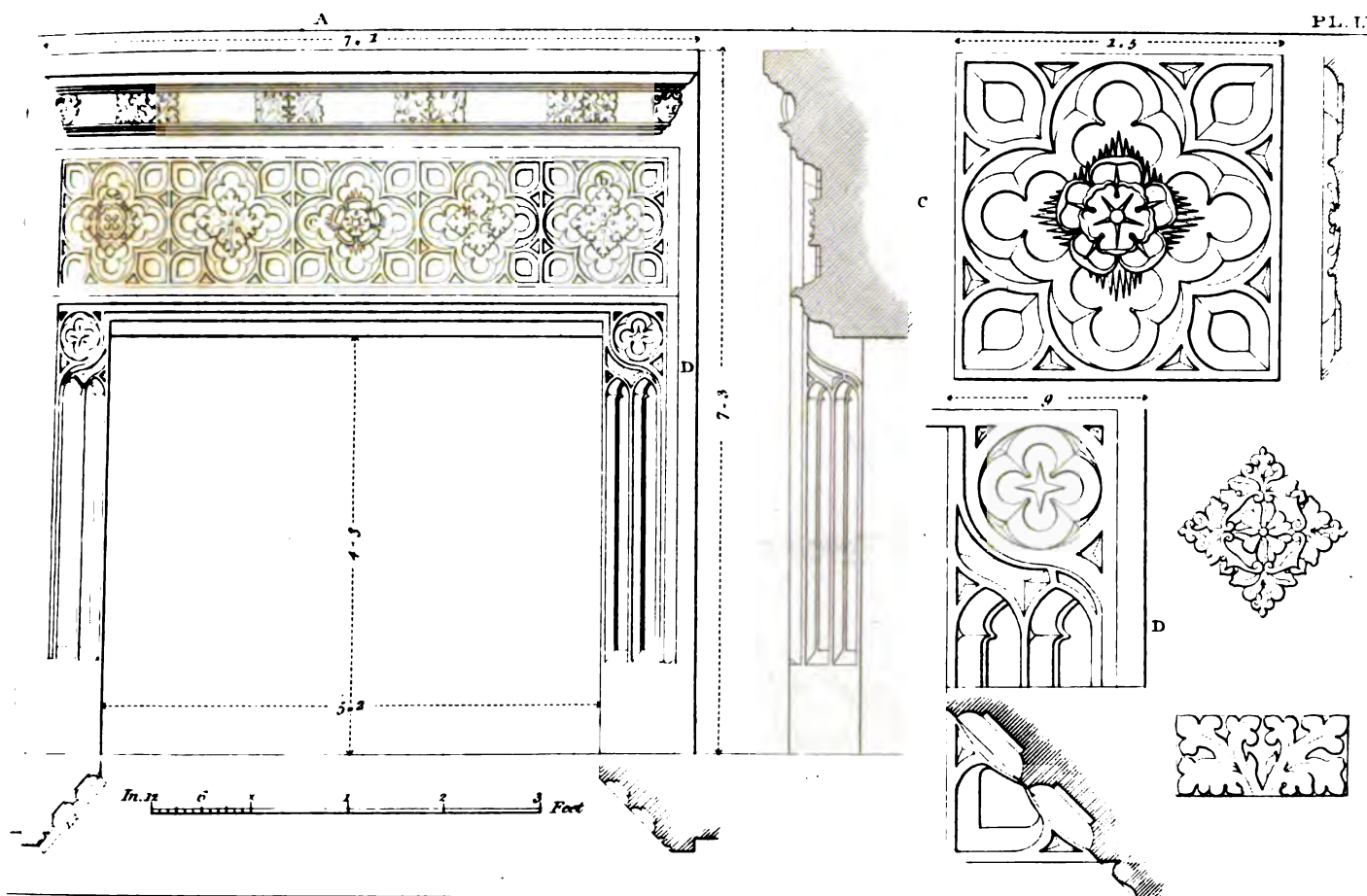
**NO. 39.—PLATE LIII. TWO CHIMNEY-PIECES IN WINDSOR CASTLE.**

THE taste for highly-embellished architecture, which distinguished the fifteenth century, lavished its decorations upon every description of building. A fire-place being the principal feature in the habitable apartments of our climate, was sure not to be left unadorned. Two grand examples from the baronial castle of Tattershall have been exhibited in Plates XXXVII. and XXXVIII. This Plate displays two others of rather smaller size, and of later style, from the royal castle of Windsor. The first belongs to a room in the upper ward. It seems, by the form of certain parts, to be of as late a date as the reign of Henry VIII.

A. Elevation of the front, with a plan and section. C. A pannel in the frieze, on a larger scale, with a section of its mouldings. The united badges

of the above two Plates have been drawn, is divested of its roof, and left to ruin.—See a View of the Castle, with historical and descriptive Account, in Britton's *Architectural Antiquities of Great Britain*; also two Plates drawn by Girtin, in Howlett's "*Selection of Views in the County of Lincoln*," published in 4to, 1797. A short account of Tattershall Castle is given in that work.





A. Architect del.

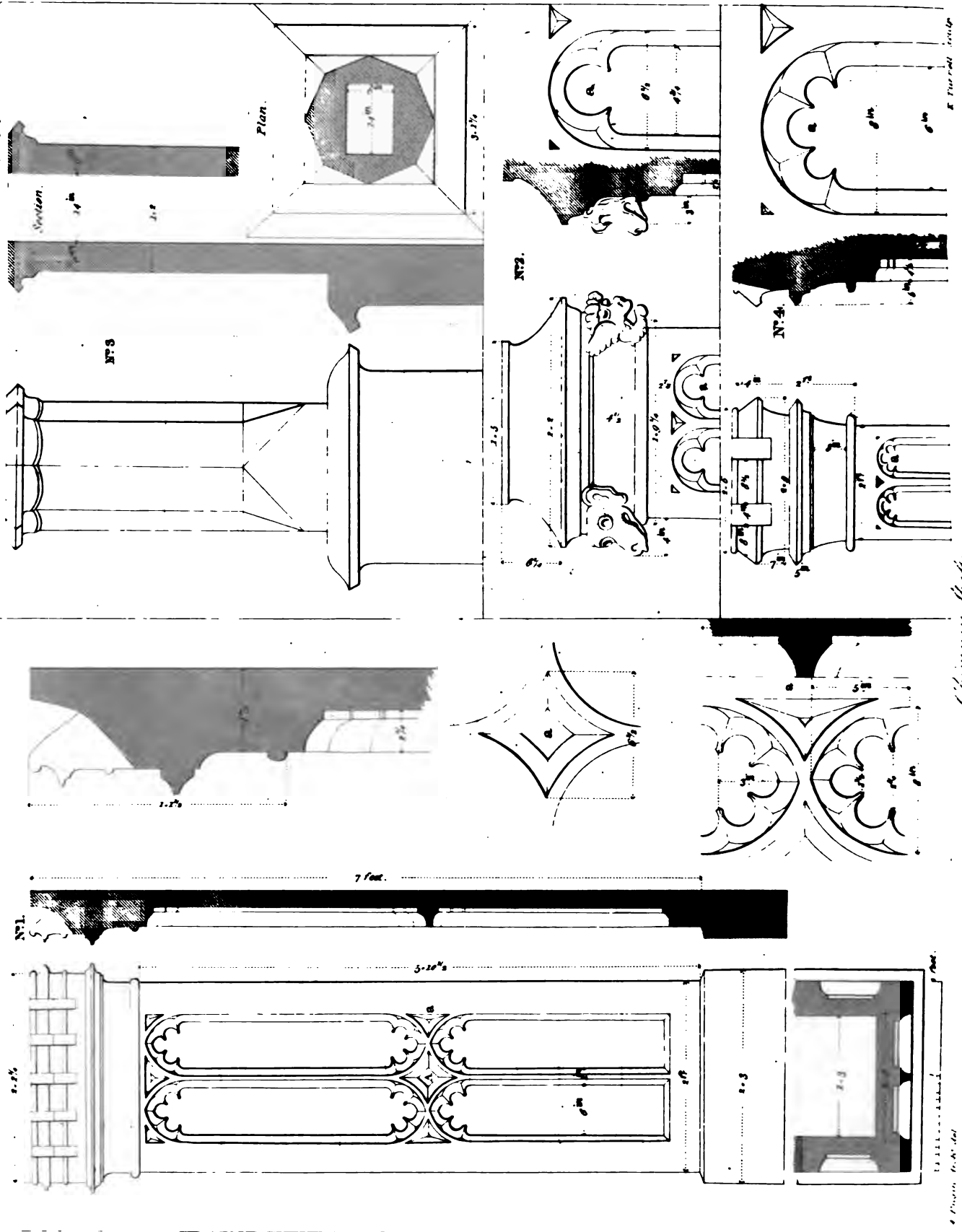
E. Turrell sculp.

# Two Chimney pieces in Windsor Castle.

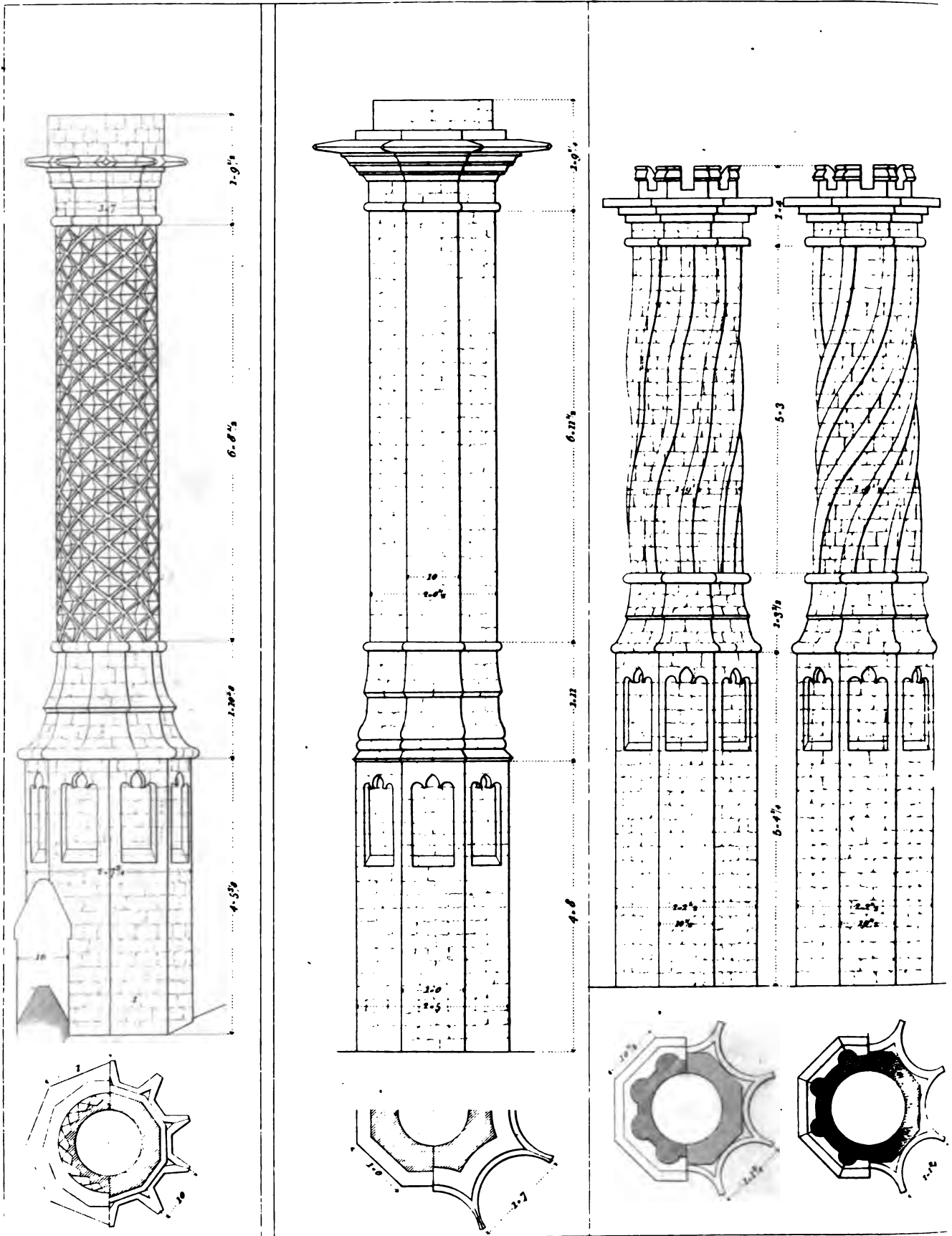
London. Published by J. Taylor, 59, High Holborn Decr. 1. 1860.











A. Egan Archt. del.

Chimney Shafts. Eton College.

London: Published by T. Agnew & Sons, 15, Abchurch Lane, E.C. 4.

E. Turrel sculp.

of the houses of York and Lancaster, the two roses, decorate its centre. D. Enlarged details of the jambs. Their retiring sides are well adapted to their purpose, and worth notice.

Two of the foliage ornaments are drawn separately in the right hand corner of the Plate.

B. A chimney-piece from some buildings added to Windsor Castle by King Henry VII. This is a specimen of grander design than the preceding one, and may be compared with the first of those in Plate XXXVII. The mouldings here are deeper and more relieved, though the hearth is of less breadth than that in Tattershall Castle. The port-cullis, the badge of the Beaufort family, from whom Henry VII. was descended by his mother, forms the chief heraldic ornament. Several mouldings, &c. about this chimney-piece, correspond with parts of the same king's sumptuous chapel at Westminster. The two octangular shafts being detached from the jambs is something uncommon; their position is shown in the plan, and also in the section.

E. Pannel, with its section, at large. F. Capital of one shaft, shewn both in front and in profile. G. Section of mouldings in the jambs.

Comparing these specimens with those which are now set up to adorn our best rooms, we may remark, that here the greatest skill, both in design and workmanship, was bestowed on common stone: "*Materiam superat opus*" might truly be said of these ancient works; whilst we seek the rarest foreign marbles, and are contented to see them in slabs of the most shapeless forms.

No. 40.—PLATE LVI. CHIMNEY-SHAFTS OF STONE FROM WINDSOR AND LINCOLN.

No. 1. From the Castle; No. 2. St. George's Chapel; and No. 3. From a private house in Lincoln.

No. 41.—PLATE LXVI. FOUR CHIMNEY-SHAFTS FROM ETON.

THESE are executed in brick of fine texture, and skilfully wrought. They were probably built early in the reign of Henry VIII., although the college and chapel were begun by Henry VI. Many curious particulars respecting the building, &c. of Eton College, with two Plates, are given in the "*Architectural Antiquities of Great Britain*," page 3 of Vol. II., and the two Plates of similar chimneys there described.

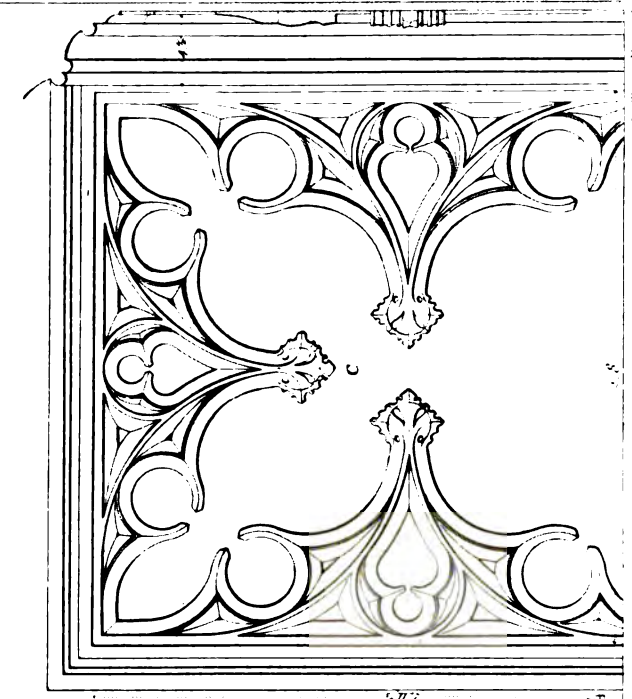
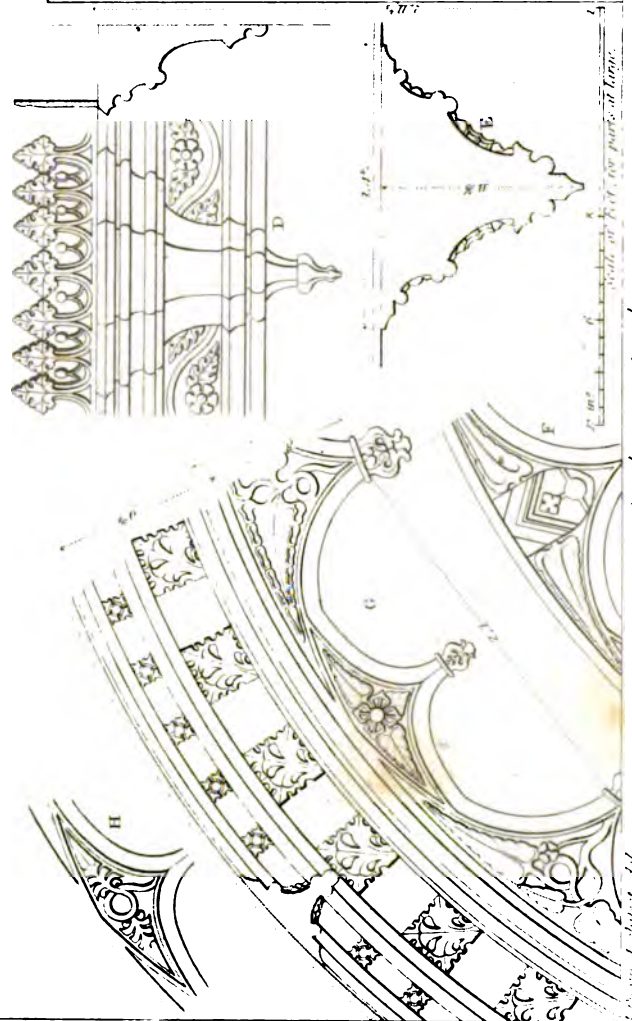
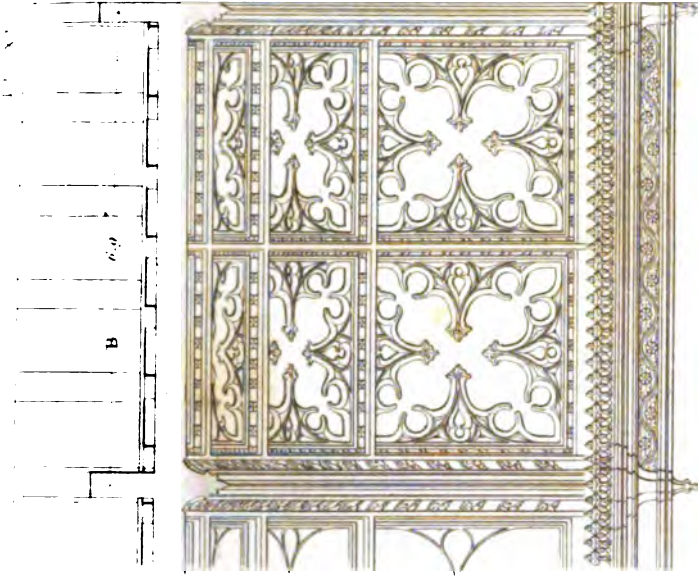
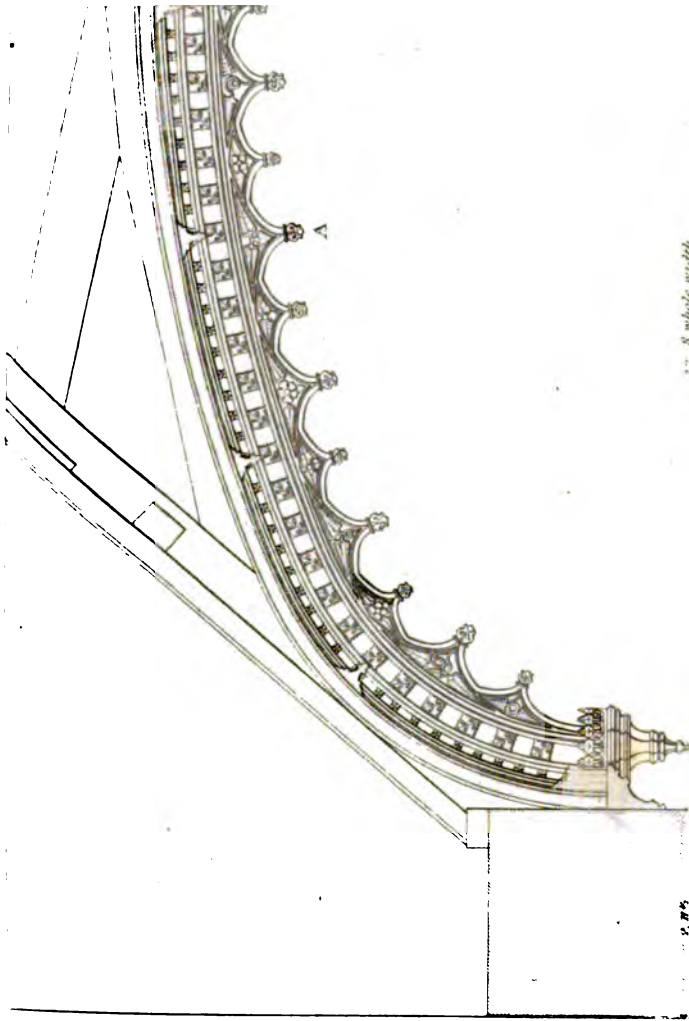
*See. Diagram. Eton*



Nos. 42, 43, 44, 45.—PLATES XLII., XLII.\*, XLIV., XLIV.\* CROSBY-HALL,  
LONDON; 1460.

THE remains of Crosby-Place have become so much obscured by modern buildings, that no piece of antiquity in the metropolis, of equal interest, is less seen by strangers. Here was a sumptuous mansion erected by Sir John Crosby, a wealthy merchant and citizen of London, about the year 1470. Richard, Duke of Gloucester, resided in it at the time the two infant princes, sons of Edward IV., were lodged in the Tower, under his protectorship. It is not known who succeeded Richard III. in the occupation of Crosby-Place, after he had acquired the crown; but it seems to have continued a long time subsequently in the royal possession, as Queen Elizabeth lodged certain foreign ambassadors there. After that time, part of it was long used for a place of religious worship; but at present the two great apartments, all that now remains of the original building, are used as a packer's warehouse. The first of these stands on the east side of a narrow court, and was the hall. The other building adjoins the hall, looking into the court toward the south; it is of the same height, but consists of two stories.

No. 42.—PLATE XLII. belongs to the latter building, consisting of details from the roof of what is still called "The Council-Chamber," which occupies the upper floor. A. Exhibits one half of a timber arch at the east end of the room, opening into the hall. B. Shows the elevation of one bay, taken at the central rib. The form of this ceiling is simple, being of an elliptical curve, springing from a level cornice on each side, and without any groin. Arched ribs cross it between the windows; and lighter ribs divide the spaces into pannels, which are fretted and enriched with great diversity. The character of these enrichments will be best explained by the engravings. They were all finely executed in wainscot, and decorated with gilding: in short, the original must have been of the most splendid description. C. Gives the pattern of the tracery in one pannel, with a section of the depth of its mouldings. D. A corbel beneath the springing of one of the arched ribs, with part of the cornice in continuation: a section of the cornice is placed next to it. N.B. These parts are of stone. E. Section of one of the arched ribs. F. Shield and ornaments in a small spandril within the arch. G. Enlarged portion of the arch A. H. Another little spandril from the same arch.



32. 8 whole width

Scale of feet, one part of three.

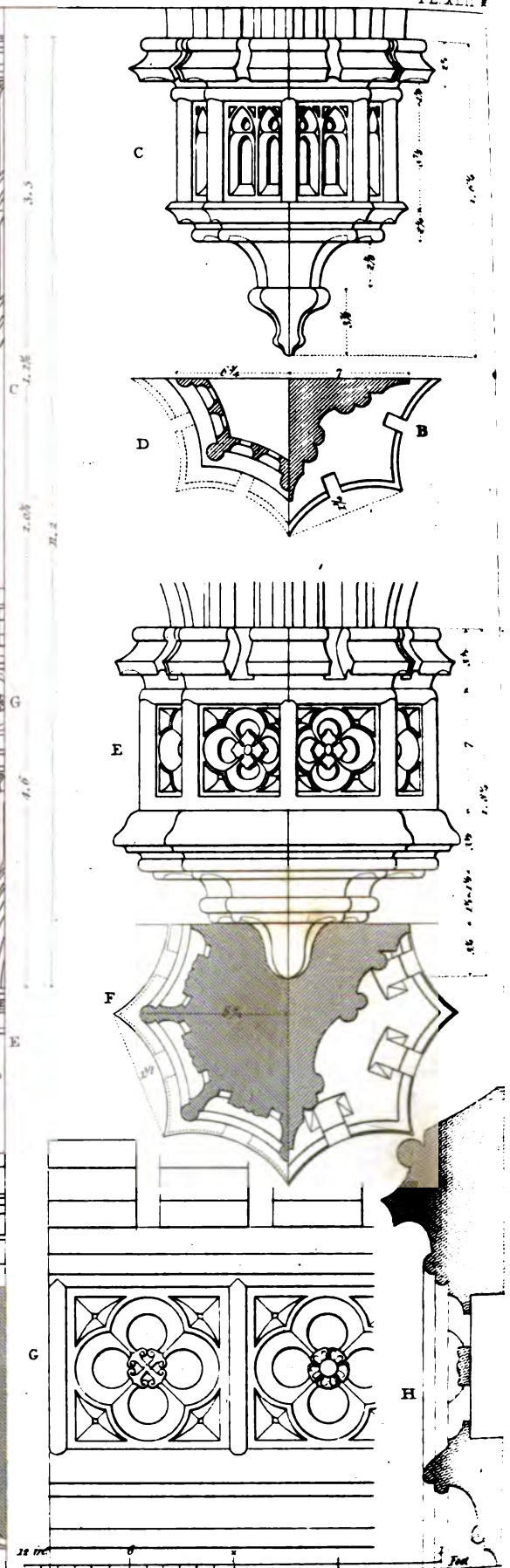
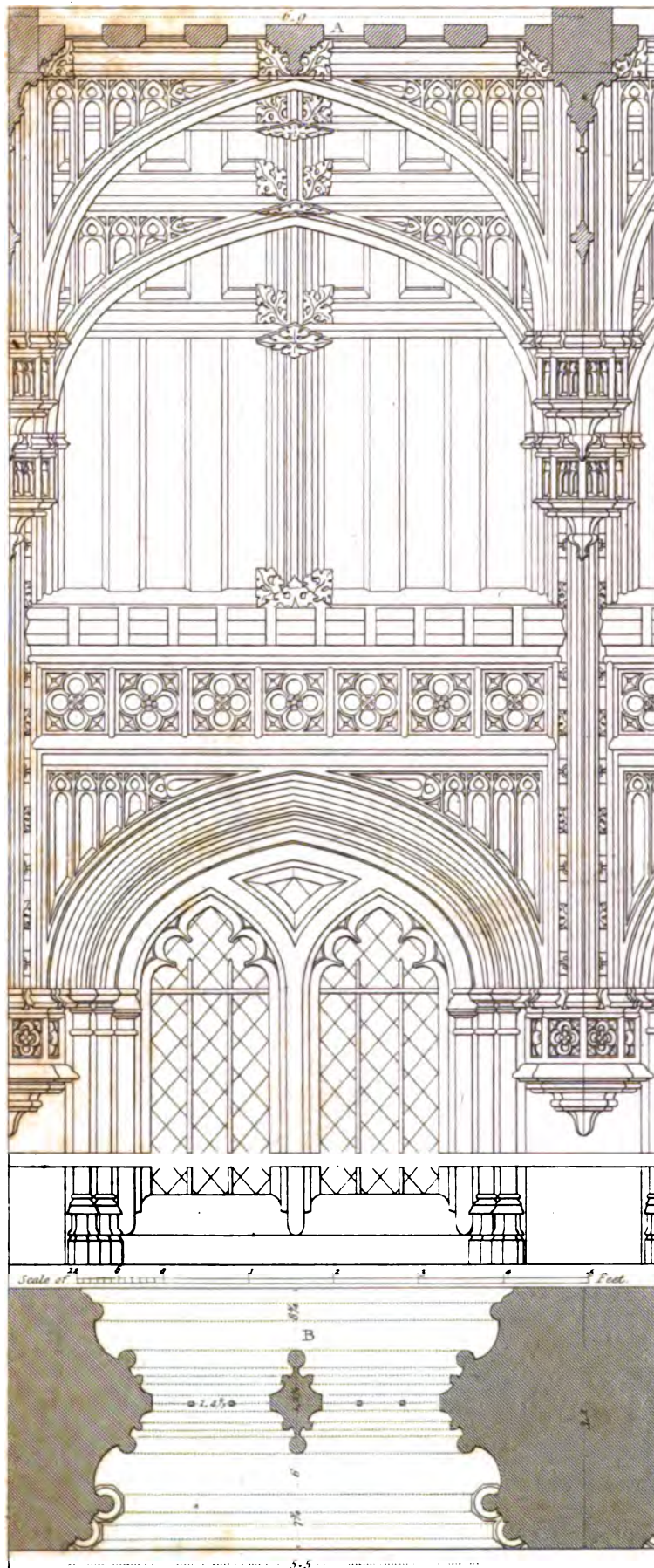
London: Printed at No. 1, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

*Gerrard's Hall, London. — Details of Roof.*







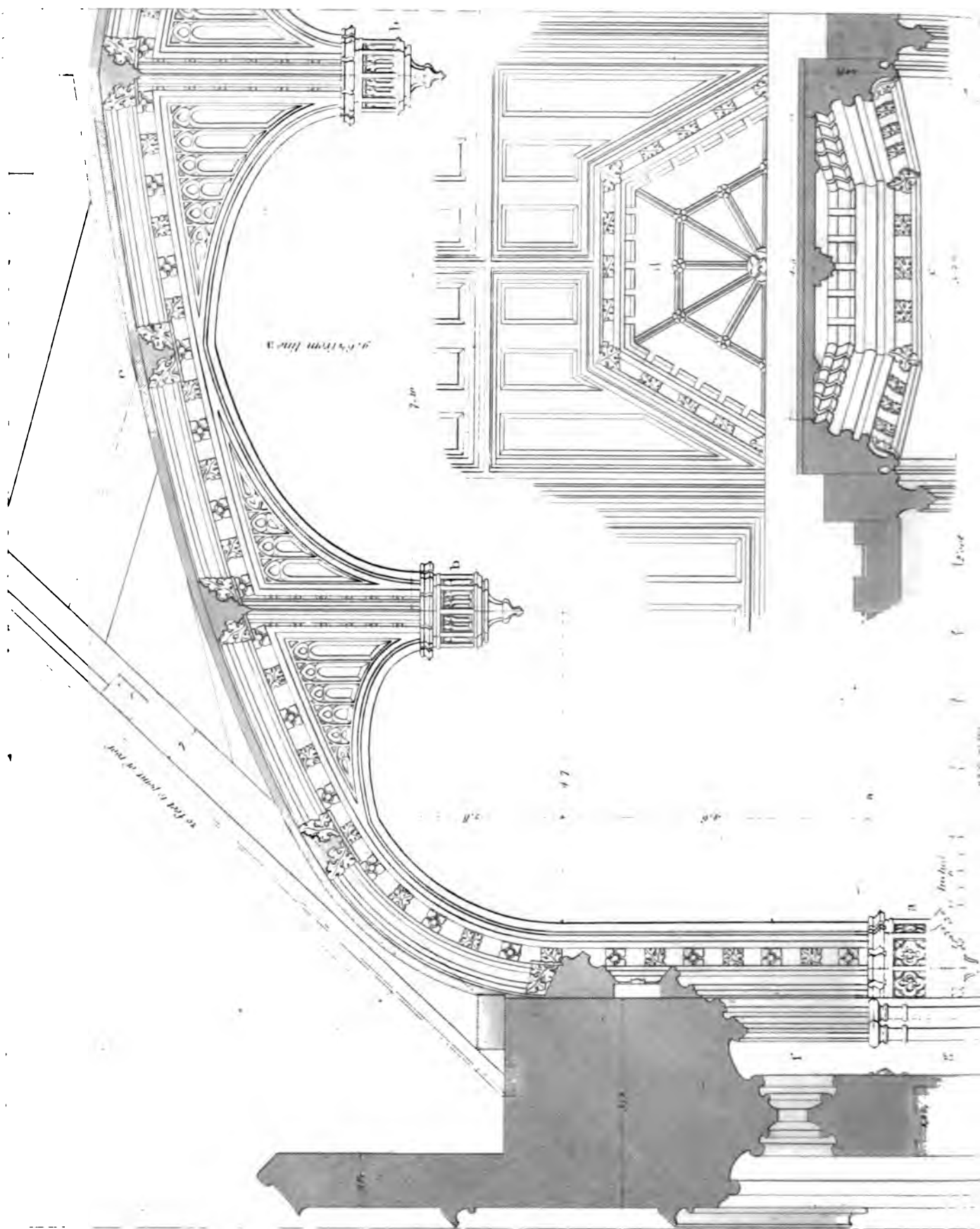


A. Pupin Architect del.

Crosby Hall, London — part of Roof & Window, with Details.

E. Turrell sculp.





## Nos. 43, 44, 45.—PLATES XLII.\*, XLIV., XLIV.\*

THESE three Plates are filled with details of the Architecture of the hall of this palace, a short description of which, to accompany the delineations, may be thought necessary. The front towards the court has a range of arched windows, with an oriel, or bay-window, projecting into the court: the original entrance has been destroyed, and a public passage broken through the lower end of the hall. The interior measures 69 feet by 27; and the height in the centre of the roof is about 38 feet\*. The view within this magnificent apartment is quite obstructed by a floor which now divides it into two stories; and many other injuries have defaced and mutilated its various rich decorations. The roof is admirably wrought in oak timber, and although sullied with smoke and dirt, presents an effect of great beauty and dignity. It is ceiled in the form of an arch, like the Council Chamber; but the hall being a much loftier apartment, the ornaments were designed in a bolder style, and without so many florid details. Three ranges of pendants form the prominent features; ornaments which require to be considerably elevated above the spectator in order to produce a proper effect. The windows at the sides are placed at a great height from the floor, as was common in such halls; the walls beneath them being usually hung with tapestry, at solemn feasts.

No. 44.—PLATE XLIV., which may better be explained first, in treating of the roof, shows part of one arch, or *principal* of the roof, in a transverse section, including rather more than half the span. The spandrils of the small arches which connect the pendants are filled with tracery, pierced through:—

a. Stone corbel attached to a pier between two windows, from which the timber arch springs. b. b. Pendants, worked at the bottom in forms corresponding to the stone corbels. e. Line of the ceiling, which forms a flattened, pointed arch: above this the rafters are quite out of sight, not exposed as in

\* About 12 feet in length of the south end of the hall-roof are not ceiled like the rest, but left unadorned: and it is remarkable that two windows on each side, beneath this part, are placed in pairs, so that the roof could not have had springers between them as the rest has: some have supposed this part to have been originally separated from the hall. Beneath was undoubtedly a screen, enclosing a passage behind which the principal doors opened, as well as those leading to the kitchens, butteries, &c.: above the screen was usually a gallery for music; but this might be partitioned off to form a chamber. At the other end of the hall a large breach has been opened to a room communicating with a staircase and outer door.



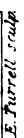
Westminster and other earlier halls. This fashion was undoubtedly considered an improvement upon the former; but whatever neatness might be gained by it, a ceiling necessarily prevented that airy lightness which gives such a charm to the open roof. f. g. Part of the jamb of one of the side-windows. c. d. A large hexagonal compartment in the centre of the ceiling, above which the architect undoubtedly intended to raise a lantern, but which seems to have been removed very early, if ever placed there, as the pannels which cover the opening are ornamented with mouldings, &c., corresponding with those of the ceiling; and we find a large fire-place on the east side of the hall, which appears nearly, if not quite, of original antiquity\*.

No. 43.—PLATE XLII.\* A portion of the roof is here shown in an elevation passing longitudinally through the central rib. The extreme care to fill up every part with appropriate enrichments is here remarkable. The windows have their arches flattened towards the point, and bear a considerable resemblance to those in the hall of the old royal palace at Eltham in Kent. The frieze of quatrefoils above them, and the spandrils wrought in tracery, similar to the pendants, have a very rich effect. In so fine a composition it may seem somewhat fastidious to find fault; but the row of pendants down the centre appears too large, and had better have been omitted, or made subordinate to the two ranges on the sides. B. Plan of a window, showing the deep mouldings worked in the sides and mullion. C. Corbel of a pendant, seen in elevation. D. Plan of the same, with its tracery, small battlements, &c. E. Corbel of stone attached to the side-wall. F. Plan of the same, with its details, and section of the arched rib springing from it. G. Part of the frieze running along the walls beneath the arched ceiling, of wood. H. Section of the same.

No. 45.—PLATE XLIV.\* ORIEL WINDOW†.—This window projects into the court from the north end of the front, as was before observed, that being

\* The halls of ancient mansions, colleges, and monasteries were generally warmed by fires of charcoal, in an open iron grate, which stood in the middle of the floor, and had a lantern, or *louvre*, placed above it, formed like a turret of timber, with the sides perforated to let out the fumes. The hall of the Middle-Temple, London, that of Trinity College, Cambridge, and a few others, retain this usage, which, during the last century, was given up, in most instances, for stoves or chimneys.

† The Oriel Window was almost always an appendage to the ancient hall, from the fourteenth century down to the reigns of Elizabeth and James I. Some halls had two, one on each side. They

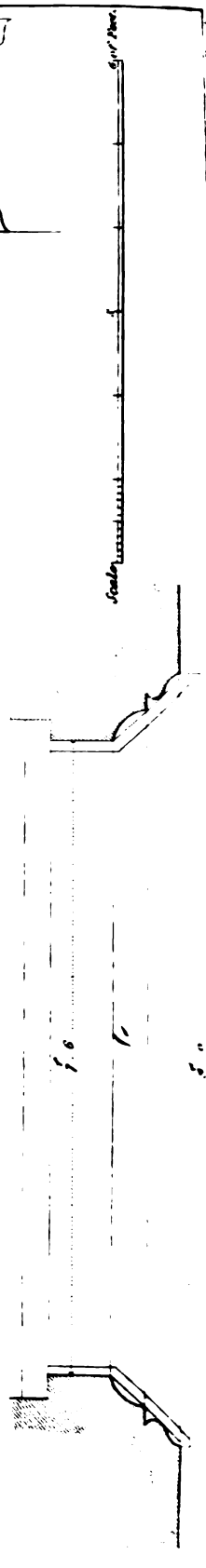
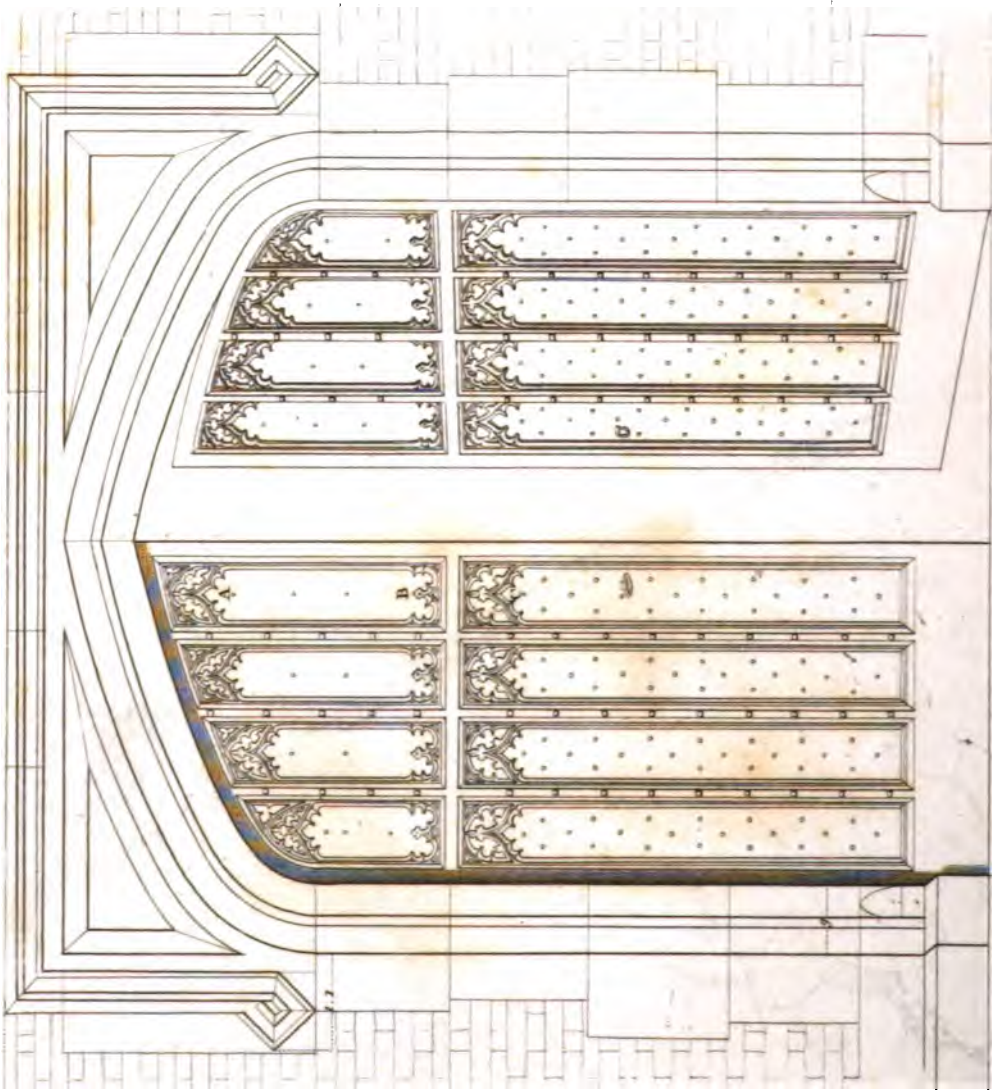
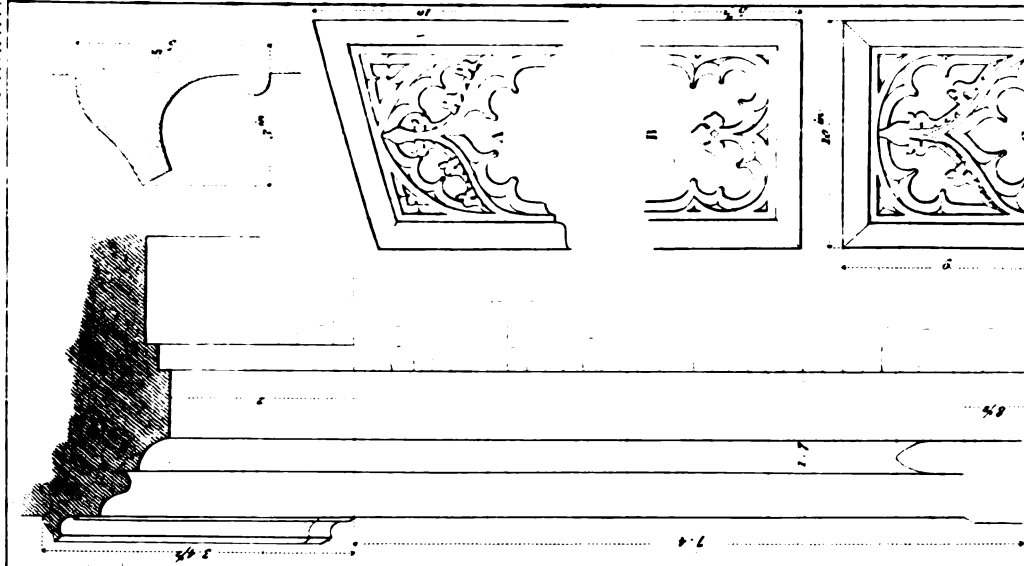


*Crosby Hall, 10, London, Great Window.*  
*London. Published by J. Taylor & Hugh Holburn, Dec. 1. 1840.*

A l'union Architecte del.







the upper end of the hall; the fire-place is opposite to it. The whole frame of the oriel is much to be admired, combining strength with an elegant lightness, and designed in strict conformity with the structure to which it is attached. A great injury has been inflicted upon it, by breaking a door through its upper part, above the floor which now divides the hall into two stories; and its exterior is blocked up by a temporary staircase.

Figure 1. refers to an elevation of the interior as it opens towards the hall. Fig. 2. gives an elevation of half the outside, as seen in front. Fig. 3. a section taken through the centre. Fig. 4. plan, with the tracery of the beautifully vaulted room.

A. Head of one of the windows on a larger scale than that of the elevations. Some fragments of stained glass, memorials of departed splendour, are still perceptible in the heads of these lights. B. C. Roses carved on the intersections of the ribs in the vaulting. D. Plan of one of the angular piers of the oriel. E. A mullion dividing the two lights which illuminate each face of the oriel.

In concluding the explanation of these specimens of the architecture of Crosby-Place, we cannot help reflecting on the perishable nature of all human labours. To see a noble structure thus mutilated and degraded to the rudest purposes, can hardly fail to fill the ingenious spectator with indignation; but he must consider, that, in a commercial city, the smallest space is of too great value to be sacrificed to taste, and that his curiosity is freely gratified by the possessors of the buildings, in whose hands they seem likely to be preserved from total destruction.

NO. 46.—PLATE XLV. CHANCELLOR'S HOUSE, LINCOLN,—GATEWAY; 1480.

THIS gateway is the chief entrance to the Chancellor's residentiary-house in the Close of the Cathedral. The building it belongs to is of brick, with windows of stone in a style corresponding with this gate; all of them, with one exception, have escaped the violence of modern fashion. A mantle-

were placed near to the upper end, serving for side-boards to stand in for the use of the *high table*. The great hall at Eltham has two very spacious oriels, or bay-windows, with doors in them communicating with the principal chambers. These are perhaps the earliest specimens of the oriel in a dining-hall, and appear to be of the age of Richard II. or a little later. The hall of Eltham Palace is now degraded to a barn, and waggons are driven through the beautiful remains of these oriels. The hall at Stoneyhurst, in Lancashire, is a very late instance of the old plan, having two spacious oriels, one on each side of the upper end, and a screen across the entrance.



piece of stone, sculptured with the arms of Bishop Russel, now remaining in one of the chambers, though concealed by wainscot, determines the date of the building; which exactly corresponds in style with the tower erected by the above prelate at his palace at Buckden\*. The form of the gate needs no farther illustration than what is given in the engraving, in which an elevation, section, and plan, are delineated, with enlarged copies of the tracery in the doors, A. B. C. and a section of the label over the arch. The manner of returning this moulding in form of a lozenge was a late fashion, very common in the reigns of Henry VII. and VIII.; it superseded the necessity of placing a bust or other piece of sculpture, and had a fuller and richer effect than the simple return of the moulding in a straight line, especially in large pieces of work.

NO. 47.—PLATE LVIII. CHANCELLOR'S HOUSE, LINCOLN;—ORIEL WINDOW†.

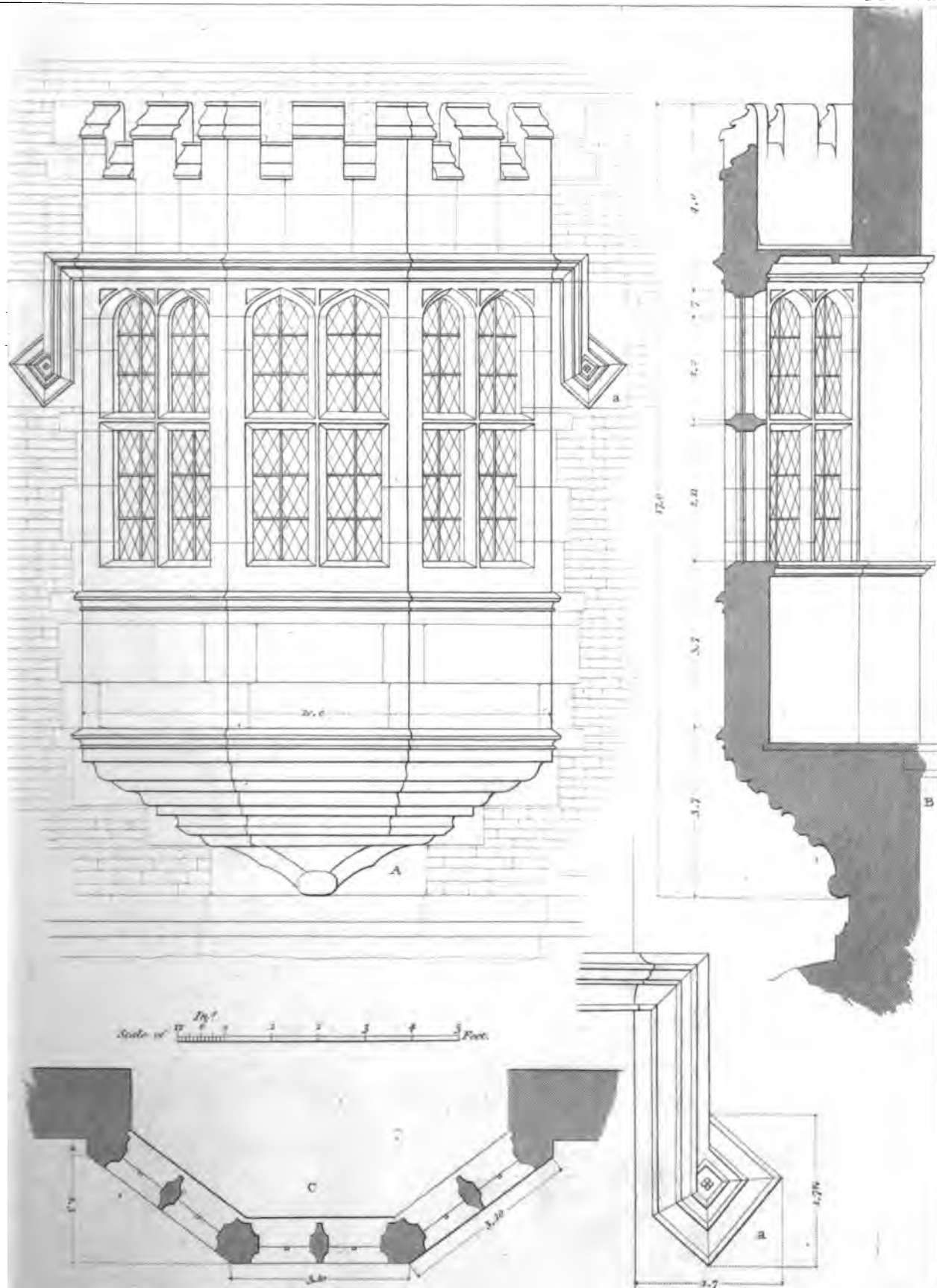
THIS window forms the principal ornament of the building described under Plate XLV. It stands in the middle of the front, and, by its size and bold projection, has a very good effect. The workmanship and stone are equally good, both remaining quite firm and perfect. An elevation, a section, and plan are given in the Plate, with one of the returns of the cornice more at large. [See what is said on the form of ending this ornament in the description of the gateway.] The top of the window is leaded within the battlements, and the cornice is neatly bent at one end, so as to allow a spout to pass under it, to carry off the wet. Inside is a flat ceiling of wood, divided into pannels by narrow ribs.

NO. 48.—PLATE XLIII.\* ST. GEORGE'S CHAPEL, WINDSOR,—NICHE TO BISHOP BEAUCHAMP.

THIS niche, or recess, is wrought within a pier of the arch which terminates the upper end of the south aisle, and is supposed to commemorate Bishop

\* He was translated from Rochester in 1480, and died in 1494.

† “The Bowed Mansional Window, by its sweeping form, its height, breadth, and lightened solidity of frame, displays the utmost possible capacity of cheerful illumination. I am much struck with the beauty of this original feature of an old English residence, with its branching mullions of sculptured stone, it is a constituent part of the building itself, a lightened part of the structure, in its place and proportion discharging an efficient duty; whereas, the crowded windows of modern



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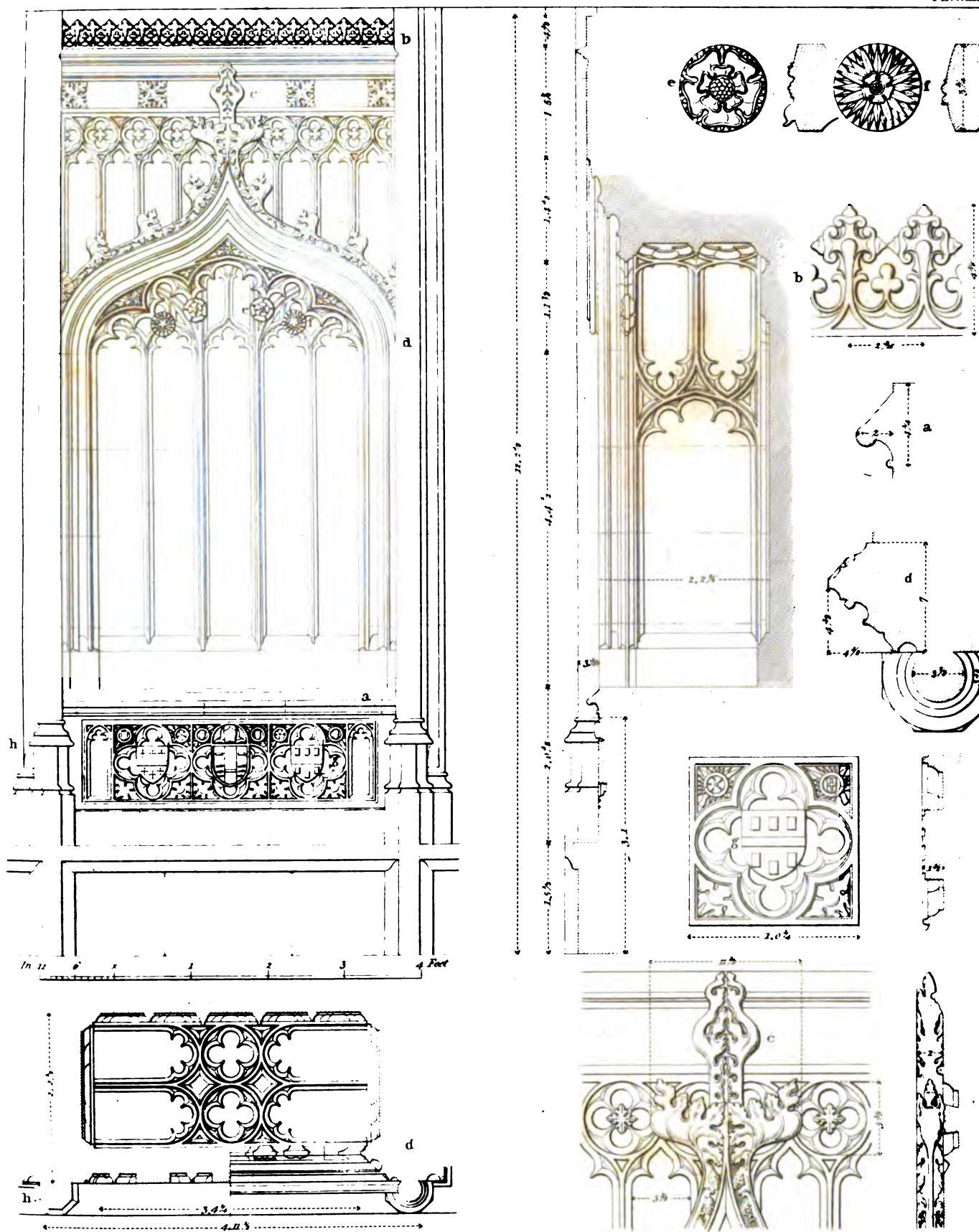
E. Terrell sculpt.

Chancellors House, Lincoln, Cril Window.

*London. Published by J Taylor, 59, High Holborn, Dec. 1. 1820.*







Architect del.

*E. Turrell* sculp.

*St. Georges Chapel, Windsor. niche to Bishop Beauchamp.*

*revised edition by J. Taylor, 50 High Wycombe, no. 1220.*

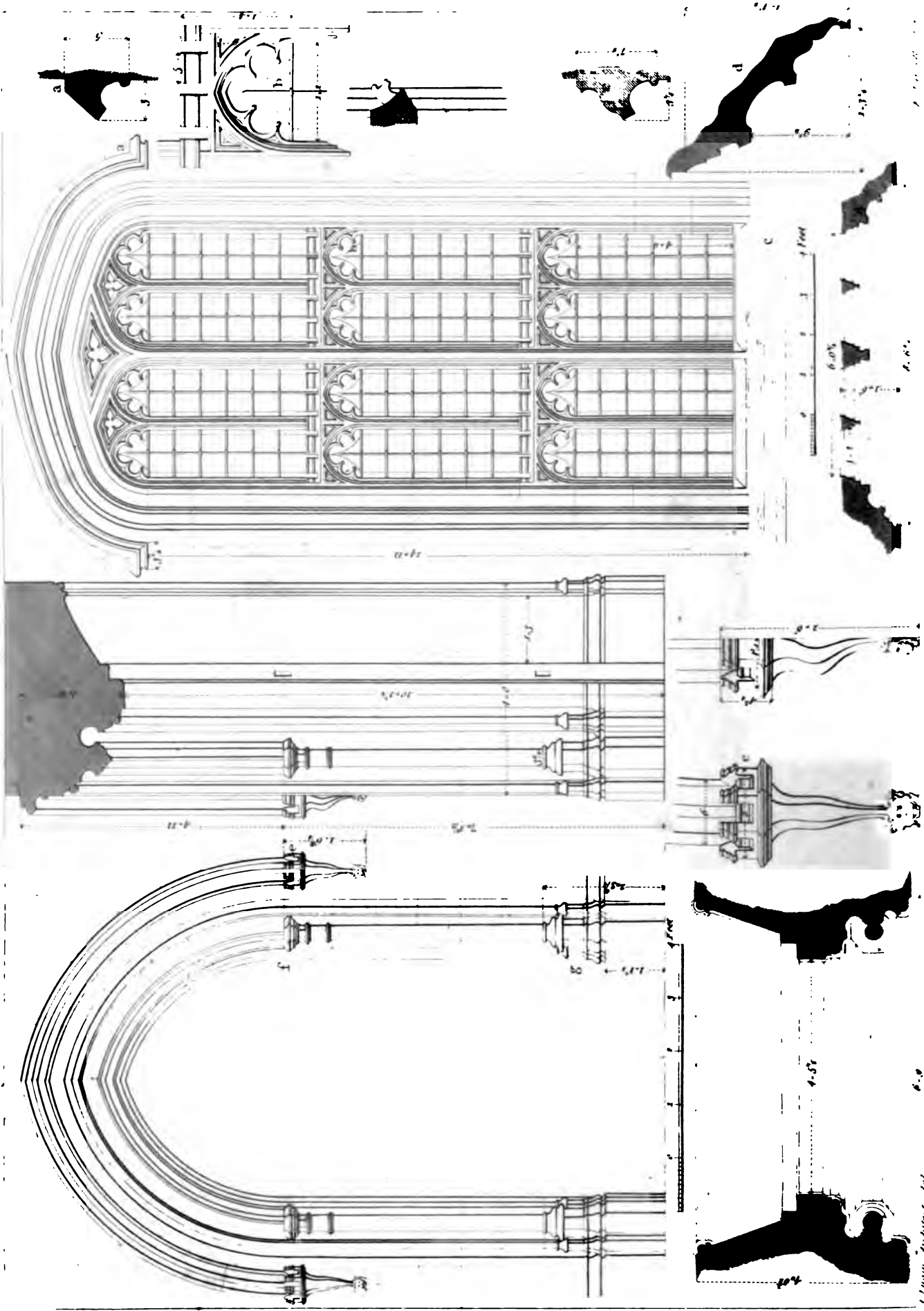




Door Way Chotsters

Window S. side

PLAN



St. George's Chapel Windsor

From Architect's List

Beauchamp, who was principally concerned in rebuilding this magnificent chapel of St. George, under King Edward IV.\* From its resemblance to a tomb, it has sometimes been described as such, but that appears to be erroneous. Regarding this as the bishop's own design, it is no bad specimen of his taste; the flattened arch spoiled all the architecture of his age, but here it is managed so as not to produce the depressed effect it generally did, an effect which is no where more lamentably felt than in the magnificent chapel at Windsor.

Fig. 1. Refers to the elevation of the whole front. 2. Section taken through the centre, uprightly, showing the depth of the recess, its mouldings, and the tracery in its sides. 3. Plan, showing the tracery on the soffit of the arch, &c.

a. Moulding on the front edge of the table, drawn separately. b. Part of the foliated crest which finishes the top. c. Finial of the crocketed canopy, which is turned very gracefully, and the foliage of the crockets well applied. d. Horizontal section of mouldings, and one shaft, at the side of the recess.

In the upper end of the Plate are details of the ornaments within the arch, and lower down, one of the pannels in front of the tomb, with its section.

No. 49.—PLATE XLIX. The first *specimen* on this Plate is a doorway opening into the cloisters of the collegiate buildings in Windsor Castle. The composition is altogether good, and the mouldings well relieved. The trusses

Architecture, compulsively adapted to our wants of light and air, are awkward holes cut in the wall by the chisel of necessity."—Preface to *Metrical Remarks on Modern Castles and Cottages*. 8vo. London. 1813. Page 12.

\* Richard Beauchamp, bishop of Salisbury, for his skill in architecture, was accounted "the Wickham of his day." He built the great hall of his palace at Salisbury, and was appointed master and surveyor of the works by King Edward IV. in the rebuilding of St. George's Chapel in Windsor Castle. The preamble of the patent which conferred upon him the office of chancellor to the Order of the Garter, recites, "that out of mere love towards the order, he had given himself the leisure daily to attend the advancement and progress of this goodly fabrick." Two years afterwards he was appointed dean of Windsor; and dying in 1482, was buried within a chapel built by himself as a sepulchre for his family, adjoining his cathedral, which has since been destroyed, under pretence of its injuring the uniformity of the church. Gough states that this prelate gave a rich missal (more likely an office-book or breviary), to be chained for public use in a niche on the opposite side to that we have represented, where he also placed a crucifix, and an inscription to record his gift.—See Gough's "*Sepulchral Monuments*," II. 273.—Might not this niche be intended for some such use?

which support the outer moulding of the arch, are of uncommon design, but rather too fanciful to look well. The elevation, plan, and section, have nothing to be explained. The window is taken from one of the ailes of St. George's Chapel. In this example we find a closeness and heaviness of design, which may be considered degenerate when compared with the windows of the preceding age. This deterioration of beauty was partly occasioned by the lights between the upright mullions being divided into so many heights or pannels, a fashion which began to show itself in the works of the celebrated William of Wickham, in the nave of his cathedral at Winchester: the obtuse arch was also too often allowed to cut off the varied tracery which so much adorned windows of earlier date.

DETAILS TO THE ELEVATION:—a. Section of the hood-mould. b. Head of one of the lights. c. Section of the string-course beneath the window. d. Section of one jamb, with reference to the plan.

**NO. 50.—PLATE L. TWO DOORWAYS; ST. GEORGE'S CHAPEL, WINDSOR.**

THE first of these belongs to the chapel said to have been added by King Henry VII. to that of St. George, before he began his celebrated chapel at Westminster\*. A comparison of this entrance with one represented in Plate XLI., will show how little change architecture had undergone during the last fifty years of that century.

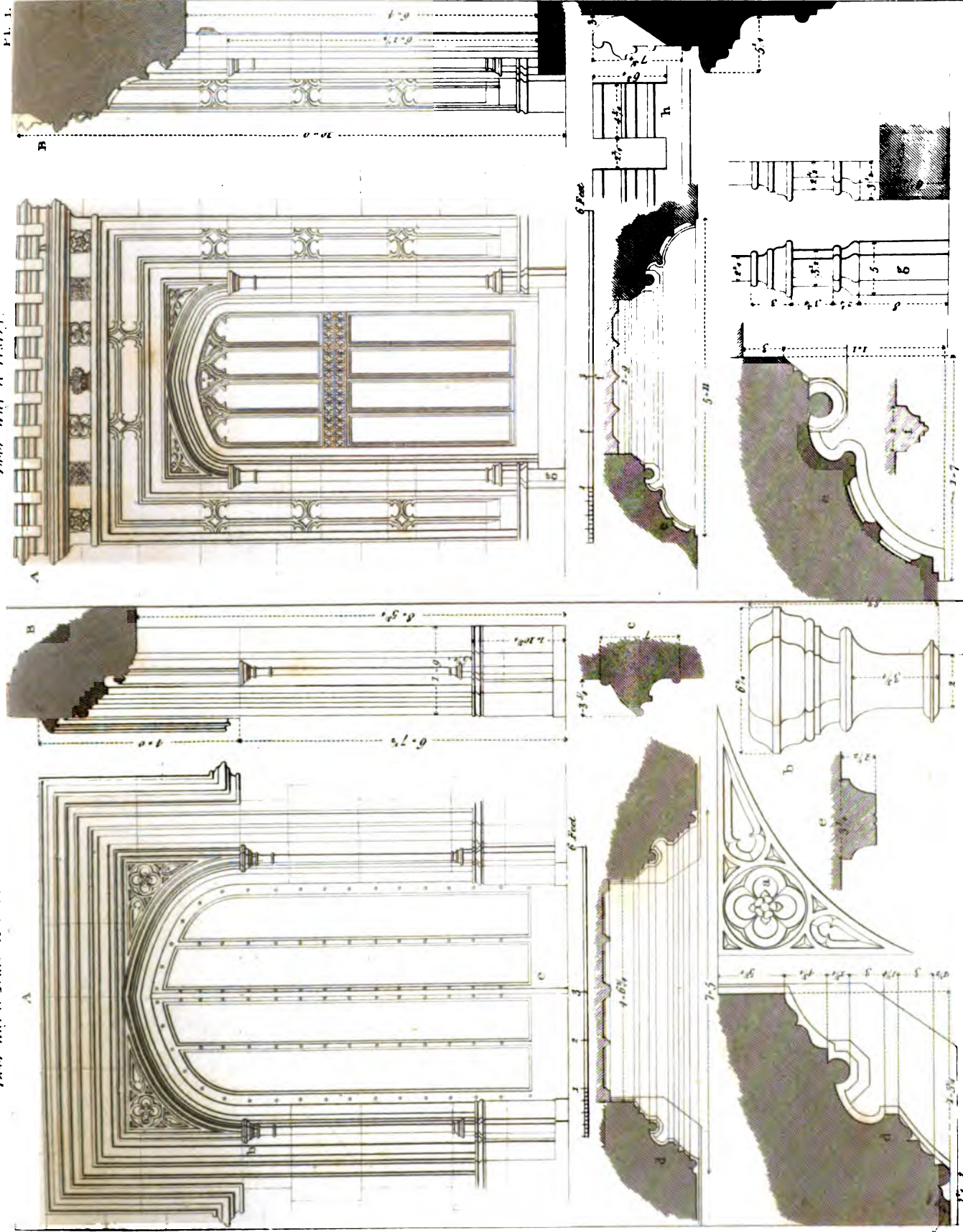
A. Elevation. B. Section through the centre of the arch. a. Spandril, at large. b. Capital of one of the little columns, or *BOLTELS*, at the sides. c. Section of the label, or hood-mould. d. Section of one jamb, at large, referring to the plan above. e. Moulding to cover the edges of the folding doors.

The second of these entrances exhibits an uncommon composition, particularly in the retiring curve of the jambs. It appears to be of a very late style, not earlier than the reign of Henry VIII.

A. Elevation. B. Section. e. Jamb at large, with reference to the plan. f. Moulding upon the door. g. Base of one of the shafts, both as seen in front, and at the side. h. Part of the embattled crest, with its section at large.

\* This chapel has generally been called *Wolsey's Tomb-house*, from a sumptuous tomb of brass which that Cardinal prepared for his own burial, but which his sudden misfortunes prevented him ever finishing.

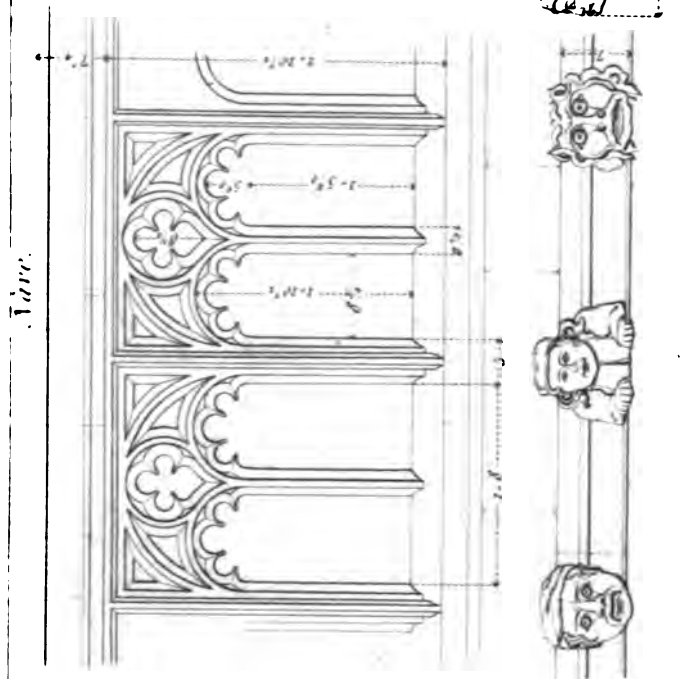
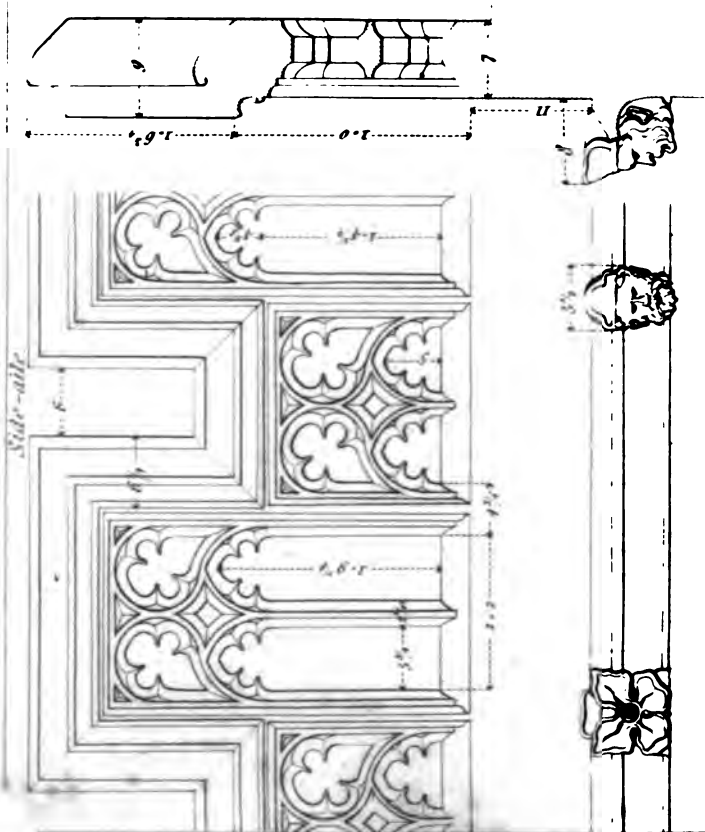




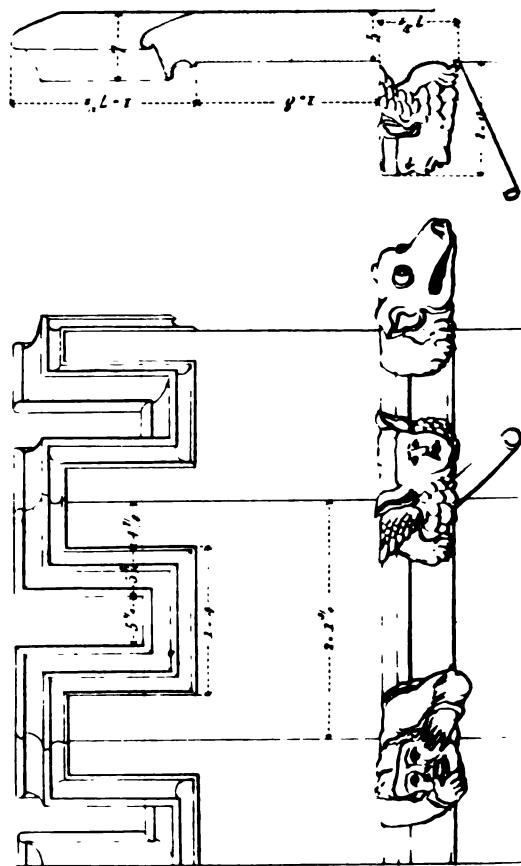




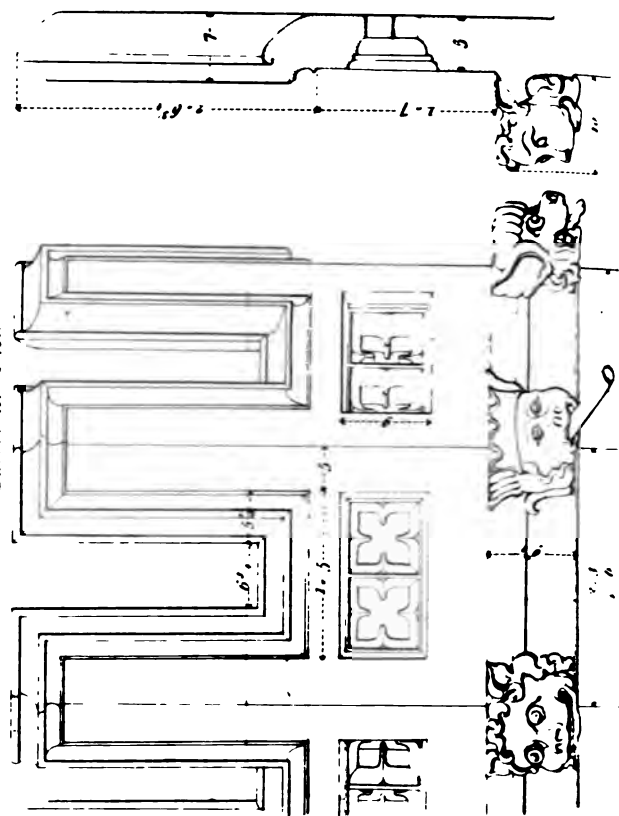
View



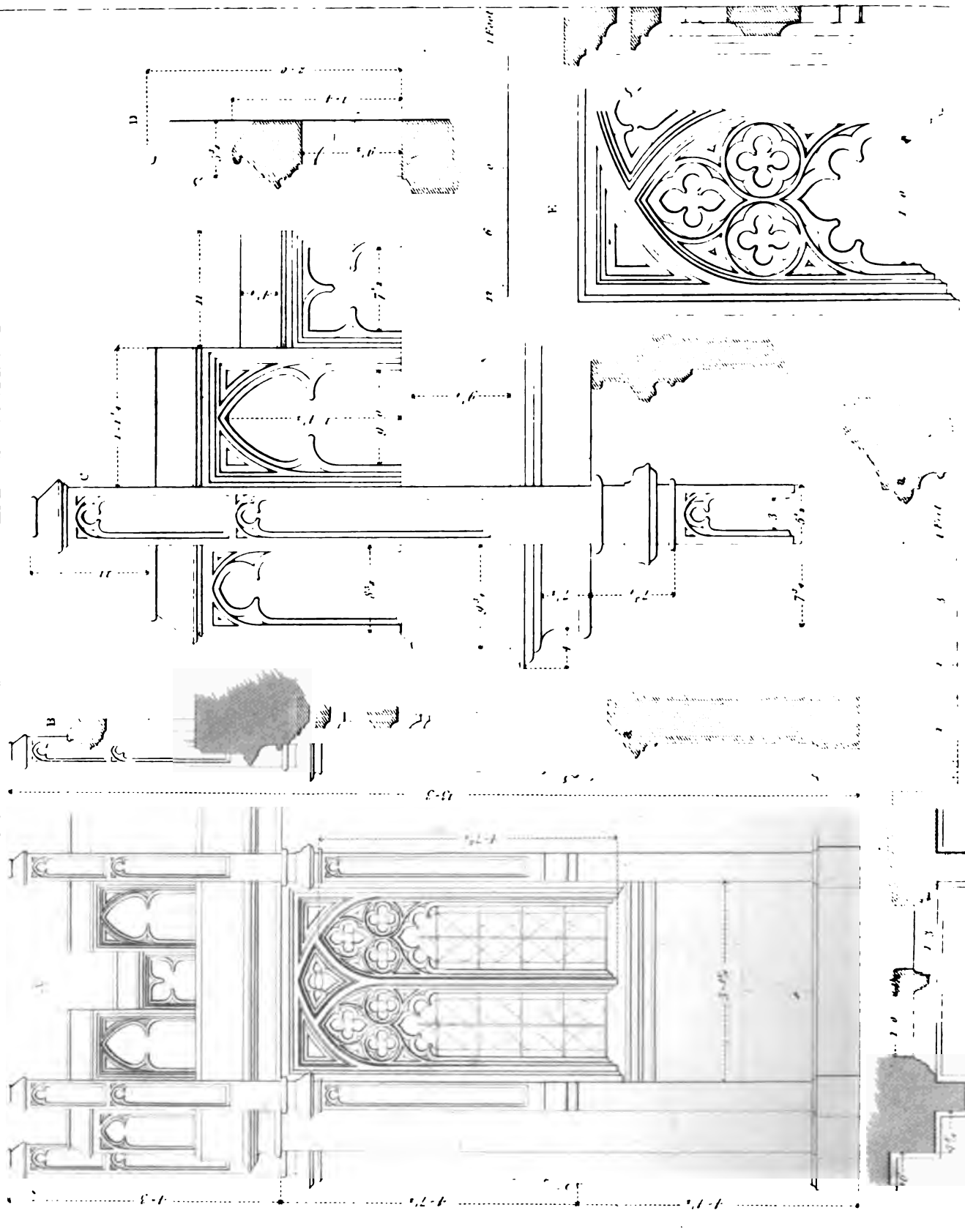
Turret at N.E.



Turret at S.E.







Choir Compartment of the Alhambra Chapel

## No. 51.—PLATE LI. ST. GEORGE'S CHAPEL, WINDSOR,—PARAPETS.

THE upper roof of this magnificent structure is guarded by a straight parapet, pierced in compartments; whilst the ailes have an embattled parapet, which is also pierced\*. Four varieties of these are exhibited in this Plate. The cornice is studded with heads, grotesque and ludicrous, agreeably to the fashion of the age in which the building was erected, when exhibitions of masques and mummeries entertained the gravest and most polished characters, no less than the lowest classes of society.

The elevation and corresponding section of each of these *specimens* seem to require no explanation.

## No. 52.—PLATE LII. ST. GEORGE'S CHAPEL, WINDSOR,—COMPARTMENT OF ALDWORTH CHAPEL†.

THIS little fabric has been censured, by no incompetent judge in such matters, as “a bad specimen of architectural design, and an infringement on the uniformity of the chief edifice‡.” It occupies a space on the east side of the south transept of St. George's Chapel.

\* The pinnacles rising from the buttresses of the chapel were originally finished by figures of animals, holding banners of metal, which turned with the wind: such embellishments were in high fashion at the end of the fifteenth century, and when perfect, and emblazoned with colours and gilding, must have made a splendid show. A sharp controversy was carried on through the medium of the *Gentleman's Magazine*, in 1811, respecting the existence of such vanes on the turrets of Henry VII.'s Chapel, Westminster, as originally finished. The affirmative was supported by the late Mr. John Carter, with his usual ardour, and *proved*, though his suggestions were not followed by the restoration of the vanes.

† This small structure was really built by Oliver King, bishop of Bath and Wells, canon of Windsor, and registrar of the Garter, who died in 1503, and is said to have been buried here: the name of *Aldworth* has become attached to it since the interment of some of that family within the chapel. Bishop King distinguished himself by commencing the rebuilding of the abbey church of Bath, one of the cathedrals of his diocese, which, however, he did not live to see completed.

‡ See Britton's “*Architectural Antiquities*,” Vol. III. p. 44.

The former part of this censure will not be here contradicted. The Plates must vindicate the merits of the design: the charge of “infringing on the uniformity of the chief edifice,” has been brought against various appendages of great churches of much more interest and value than this diminutive chapel. The loud and united voices of men most esteemed for taste and science were raised, not many years back, against certain destructive pursuits of uniformity, which were then making havoc of some valuable antiquities in Durham, Salisbury, and Lichfield Cathedrals:



A. Elevation of its eastern front, as it projects beyond one of the great buttresses. Three such divisions make up the south side. B. Section of the outward mouldings, &c. C. Part of the battlements, at large. D. Section of the same, showing its perforation. E. Part of a window, at large, with section of its mouldings. a. Surbase-moulding beneath the window.

Nos. 53, 54, 55, 56, 57, 58.—HENRY VII.'S CHAPEL, WESTMINSTER.

*Illustrated in the Title-Plate, and Plates LX., LXI., LXIV., LXV.*

No. 53.—The *Title-Page* represents a doorway and screen within the north aisle of Henry VII.'s Chapel, Westminster. The details of this screen are very elegant, corresponding with the architecture of the chapel. A part of the exquisite roof is shown in perspective above the screen.

No. 55.—PLATE LX. PART OF THE MONUMENTAL SCREEN.—This enclosure for the royal founder's tomb is made of bronze, and is of most elaborate design and skilful execution. Its elevation is divided into two stories, perforated like windows, with a parapet and crest on the top. An inscription runs round the whole, near the middle. On each side of the doorway are two niches, with statues of saints, all cast in brass. On the right-hand side of the Plate is a section of the doorway, and beneath are plans\*.

No. 56.—PLATE LXI. PANNELLING AND TRACERY MOULDINGS,—from the same chapel, exhibited in six specimens, selected from various parts.

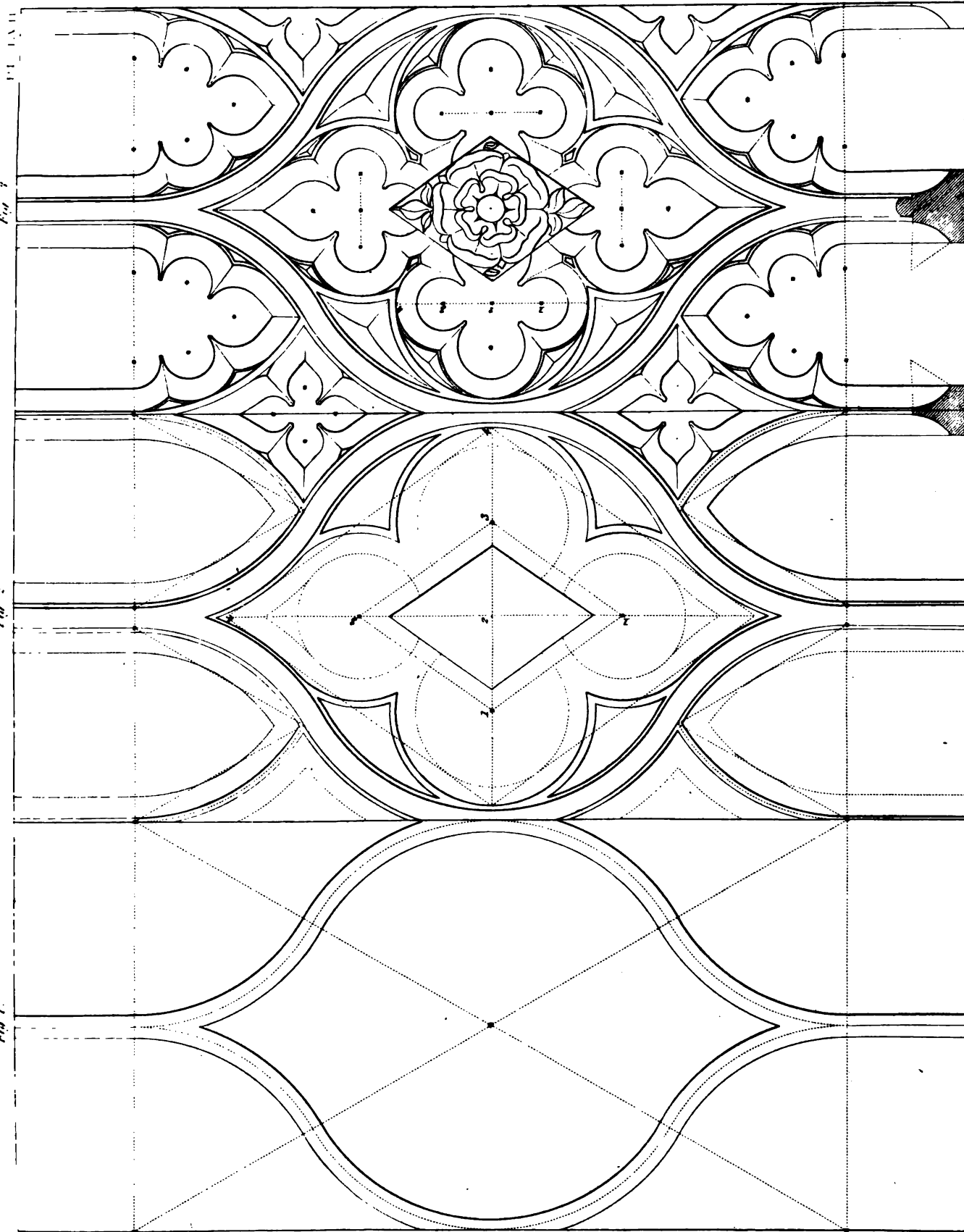
their anathema will go down to posterity, and, it is hoped, have some effect in deterring such devastations in future.

\* The tomb itself, within the enclosure of brass screens, is built of *touch-stone*, a hard, dark-coloured marble, upon which lie statues of the monarch and his consort, of gilt-brass, with angels sitting at the four corners of the tomb, and figures of saints in compartments at the sides. This tomb was the work of Pietro Torregiano, an artist who came from Florence to execute this work, which he completed in 1519. The style of the tomb, in its architectural parts, is decidedly Italian, and from its total dissimilarity to the architecture of the screen, the latter can hardly be supposed to be of his *design*, though the little statues, and indeed the whole screen, might be *executed* by Torregiano and the artists employed under him. The tomb of Margaret, countess of Richmond, on the south side of the chapel, is of Italian style, resembling that of her royal son Henry VII.; it was probably another work of Pietro Torregiano.—See Carter's "Ancient Sculpture and Painting," Vol. II., and Britton's "Architectural Antiquities," Vol. II.; also Brayley's "Westminster Abbey."

Fig. 1.

Fig. 2.

Fig. 3.



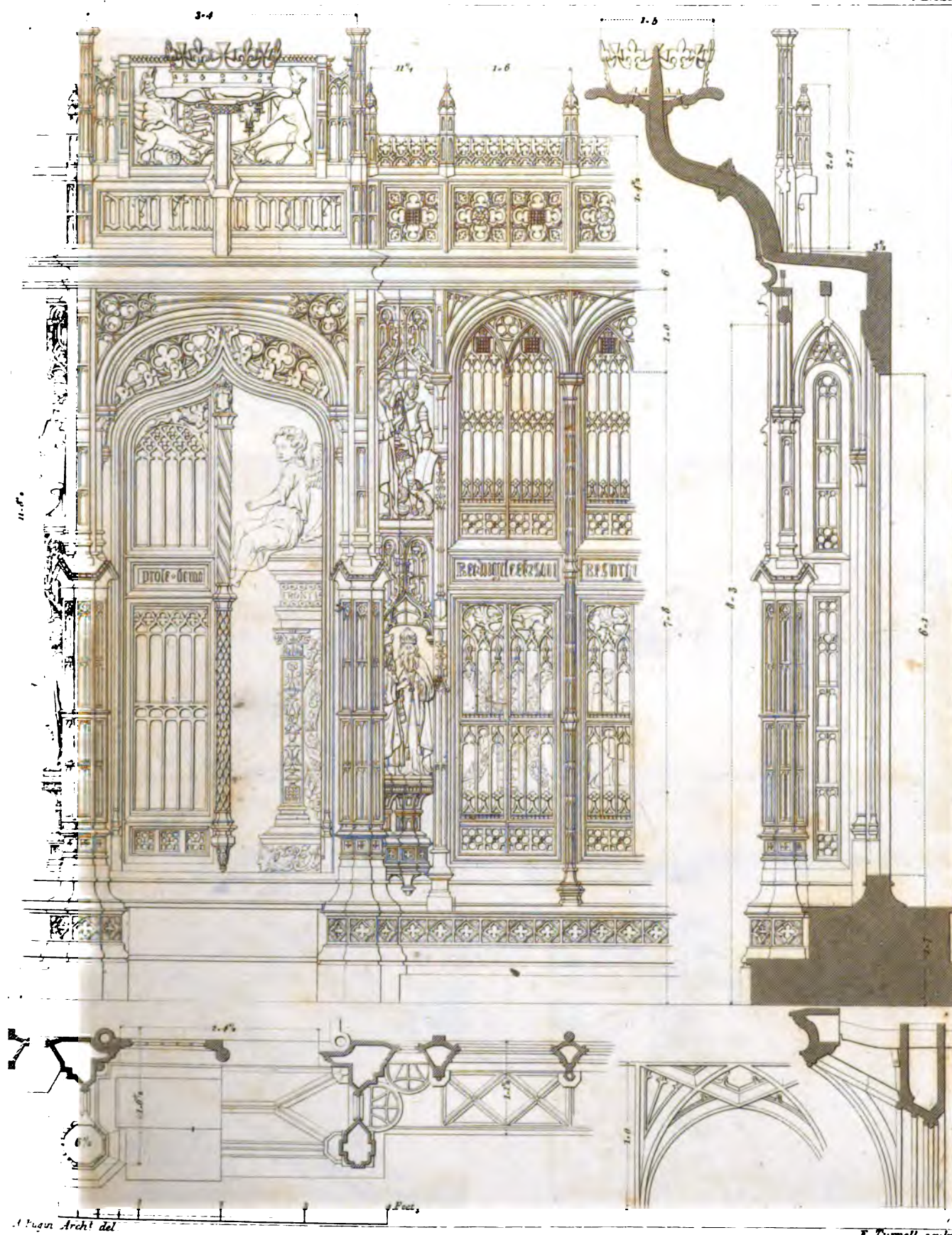
PL. LXII

F. Machonius del.

Travertine of Henry VII. Principle explained.

E. Turrell sculp.





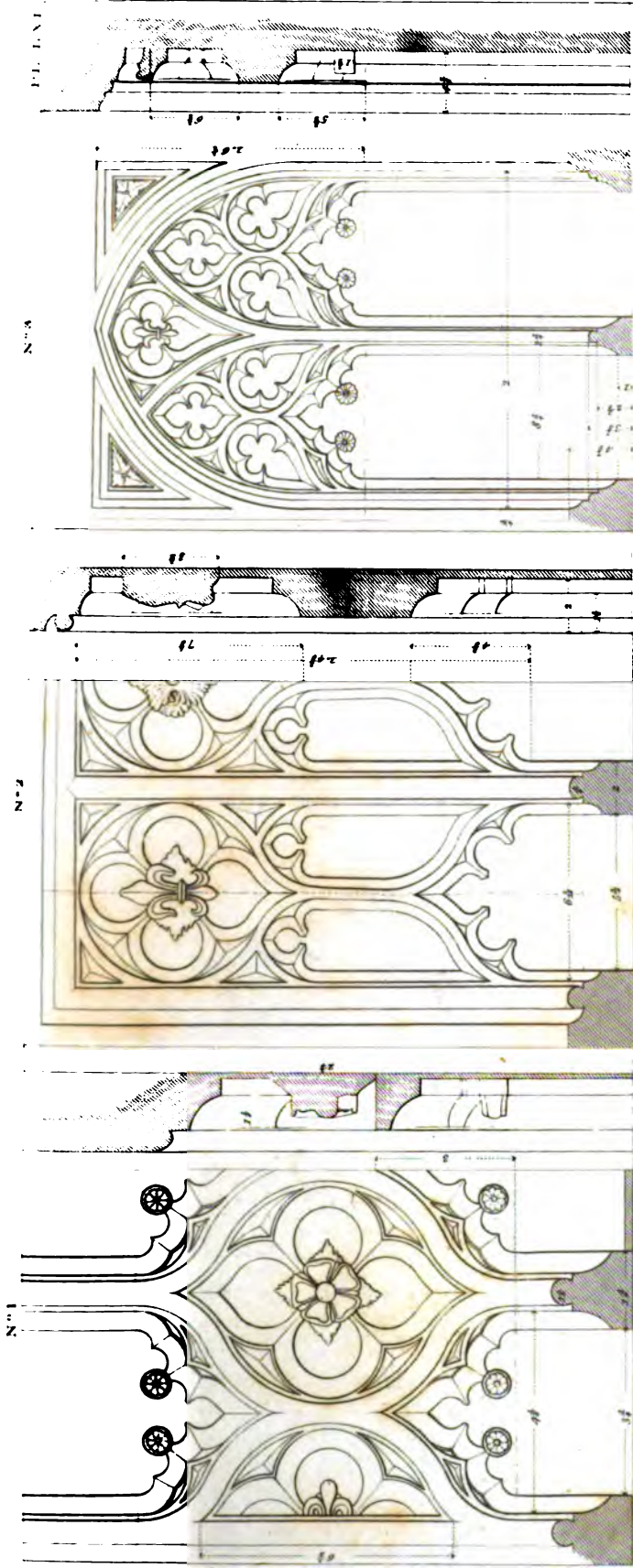
A. Hagen Archt. del.

E. Turrell sculp.

*Part of the Monumental Screen to Henry the 7th Tomb, Westminster.*



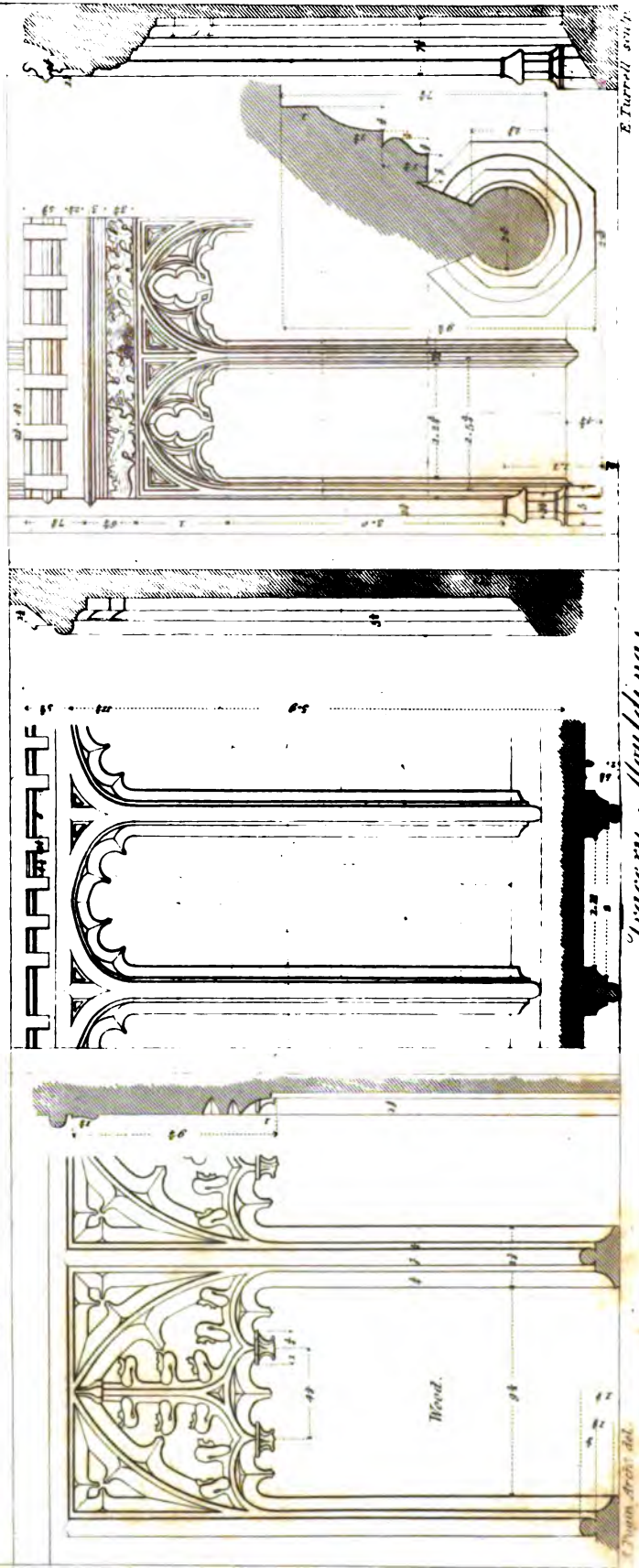




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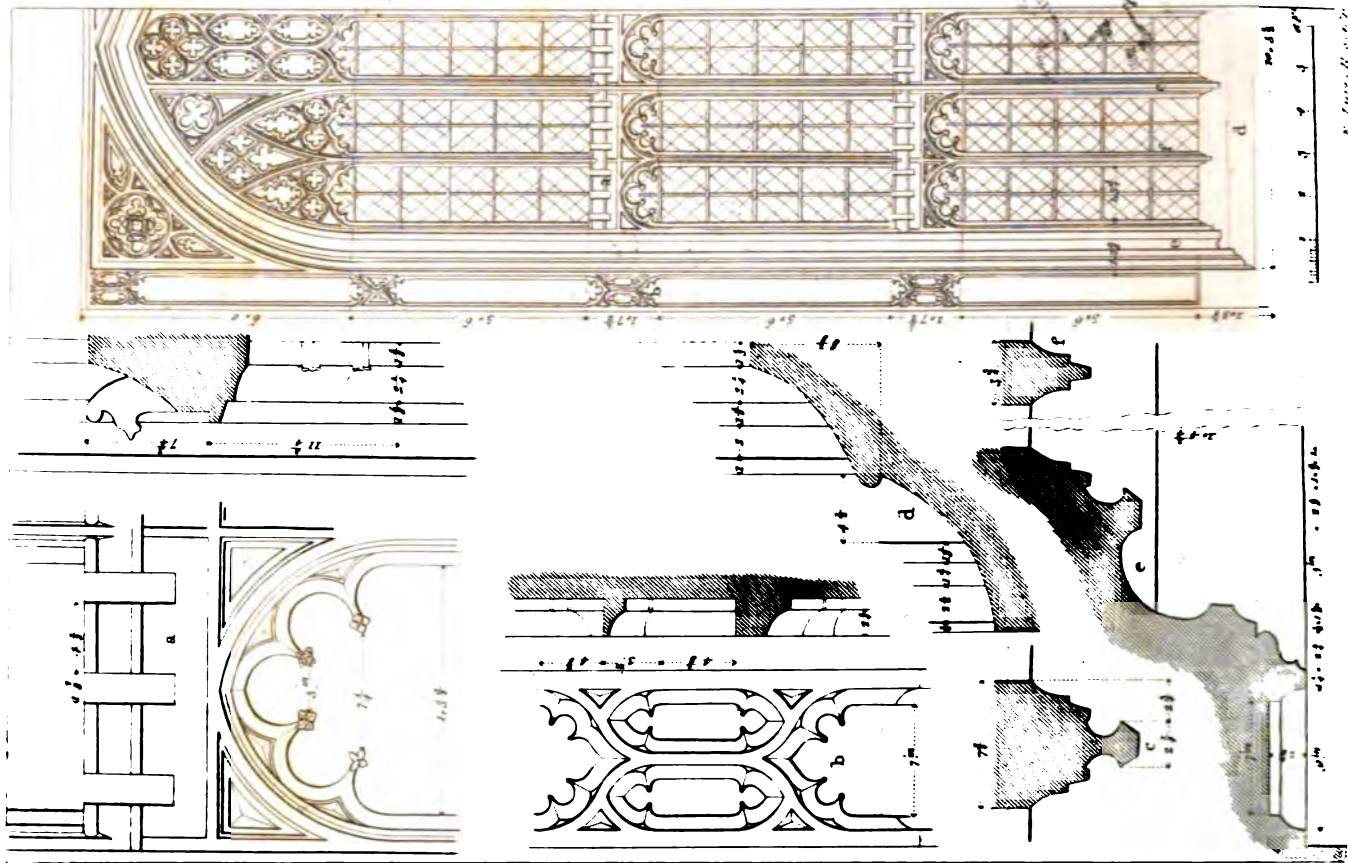
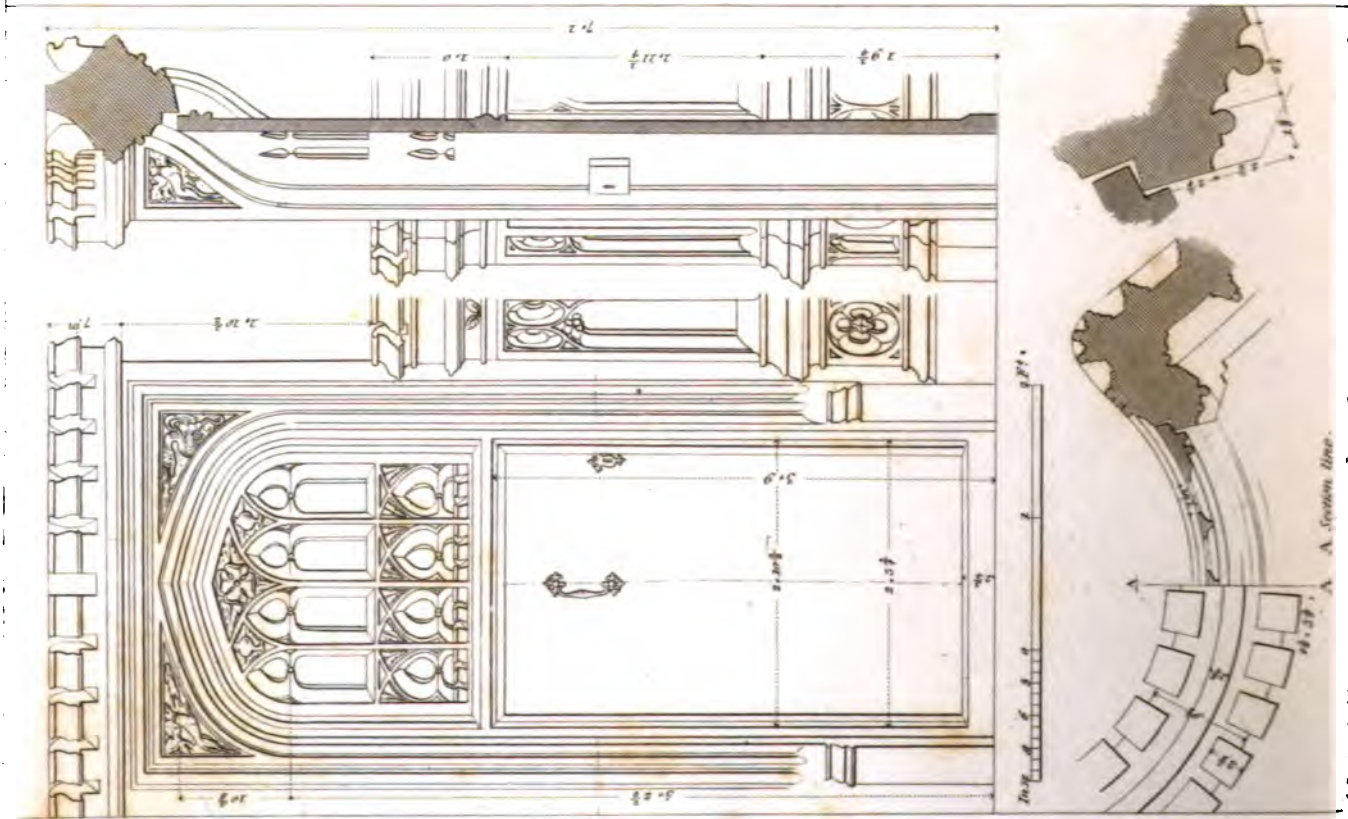
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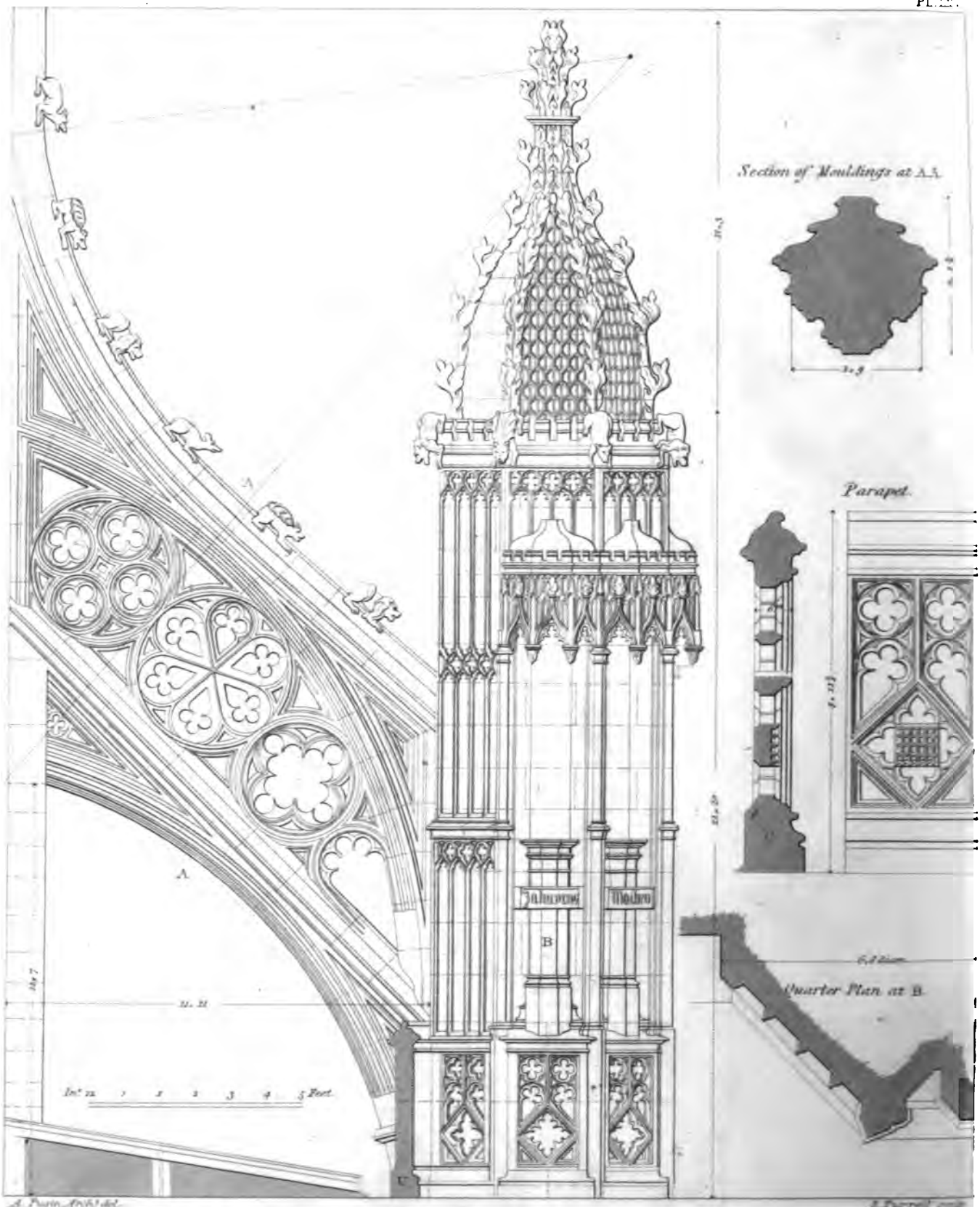












*Flying Buttress & Turret. Henry 7<sup>th</sup> Chapel. Westminster.*

London. Published by J. Taylor, 39, High Holborn, June 1. 1871.

No. 57.—PLATE LXIV. THE DOORWAY AND SCREEN, FROM HENRY VII.'S CHAPEL, represented on this Plate, enclose one of the chapels, or oratories, on the side of the nave. This is shewn in elevation, section, and plan, with measurements of parts. The embowed outline of the plan is remarkable. See A. on the Plate. The window is one of the upper story, or *clerestory*. a. Embattled transom. b. Pannelled tracery. c. Large mullion. f. Small mullion.

No. 58.—PLATE LXV. THE FLYING BUTTRESS, TURRET, &c. exhibited in this Plate, are curious specimens of the architecture of this wonderful monument, shewing how profoundly the architects calculated to provide sufficient solidity, though the whole appears a mass of ornamental sculpture. The foundation stone of Henry VII.'s Chapel was laid by "Abbot Islip and Reginald Braie," &c. 24th January, 1502; and we conclude, that the work was regularly continued. The stone was brought from Caen, Yorkshire, and Ryegate; and as too much of the latter appears to have been used for the exterior, the whole surface gradually decayed, and had fallen into such a state of dilapidation and ruin, that parliament came to a resolution, about ten years back, to have the whole exterior restored with Bath stone\*. This work was committed to the charge of Mr. Thomas Gayfere, who has executed it with great skill and attention to the original forms and ornaments†.

Every part of this sumptuous chapel, both external and internal, is covered with tracery and sculpture, full of most beautiful details; nevertheless there is a want of repose and harmony in the effect, as a whole; and a littleness and pettiness is produced by multitude of parts. In a monument, or small oratory,—objects that are embraced at once by the eye, and are only appendages to a larger building,—such a style of design is appropriate and beautiful‡; but in a large building, like the chapel now alluded to, exposed

\* The House of Commons voted the sum of £3000, for the repair of Henry the Seventh's Chapel, 29th April, 1811.

† The upper pinnacles and battlements were so entirely perished, that no part was left as an example for restoration; and the accuracy of the new parts, in resemblance to the original ones, has been questioned. The late Mr. John Carter demonstrated from various prints, that the straight line of the new parapet differed from the ancient work, in which a *crest*, obtusely pointed like the battlements of King's College Chapel, Cambridge, rose up in the centre of each bay.—See Gentleman's Magazine, 1811, Part II. page 417.

‡ The chapel represented in Plates LIX. and LX. is an example. A ground-plan, and eighteen  
(—25)

to a changeable and corrosive climate, a more simple and less ornamented design would have been preferable. This was the climax, or zenith of the florid style; and from the time of erecting this chapel, we find not only a decline, but a perfect revolution in the architecture of this country.

Nos. 59, 60.—PLATES LV., LVI. BISHOP LONGLAND'S CHAPEL, LINCOLN MINSTER.

THIS small but beautiful fabric may be regarded as one of the very latest specimens of Gothic Architecture, unmixed with heterogeneous ornaments of the Roman style\*. It is annexed to the south aisle of the church; and, together with a corresponding chapel erected by Bishop Russel, forms a fine accompaniment to the porch which graces the cathedral on that side. Both these chapels are copies, as to general design, of the one erected by Bishop Flemmyng, on the opposite side of the church†; but greatly improved, especially Bishop Longland's, which is more elaborate in its ornaments than even Bishop Russel's, though its counterpart in plan and elevation. The inner front of Bishop Longland's Chapel is covered with very delicate carving. The roof is ceiled in pannels with wainscot, the beams being fretted, and adorned at their crossings with knots of foliage, &c. There are several tabernacles, and perches‡, inside, for statues. The walls retain marks of painting, and some coloured fragments of glass remain in the tracery of the windows, clearly shewing what a splendid little oratory this once was.

No. 59.—PLATE LV. The elevation comprehends one-third of the front. The plan of so much of the chapel is shewn below the elevation. The section gives the thickness of the wall, and the projections of the different members. As a specimen of the latest refinements in Gothic architecture, this little structure deserves a careful examination. Many of the same forms may be

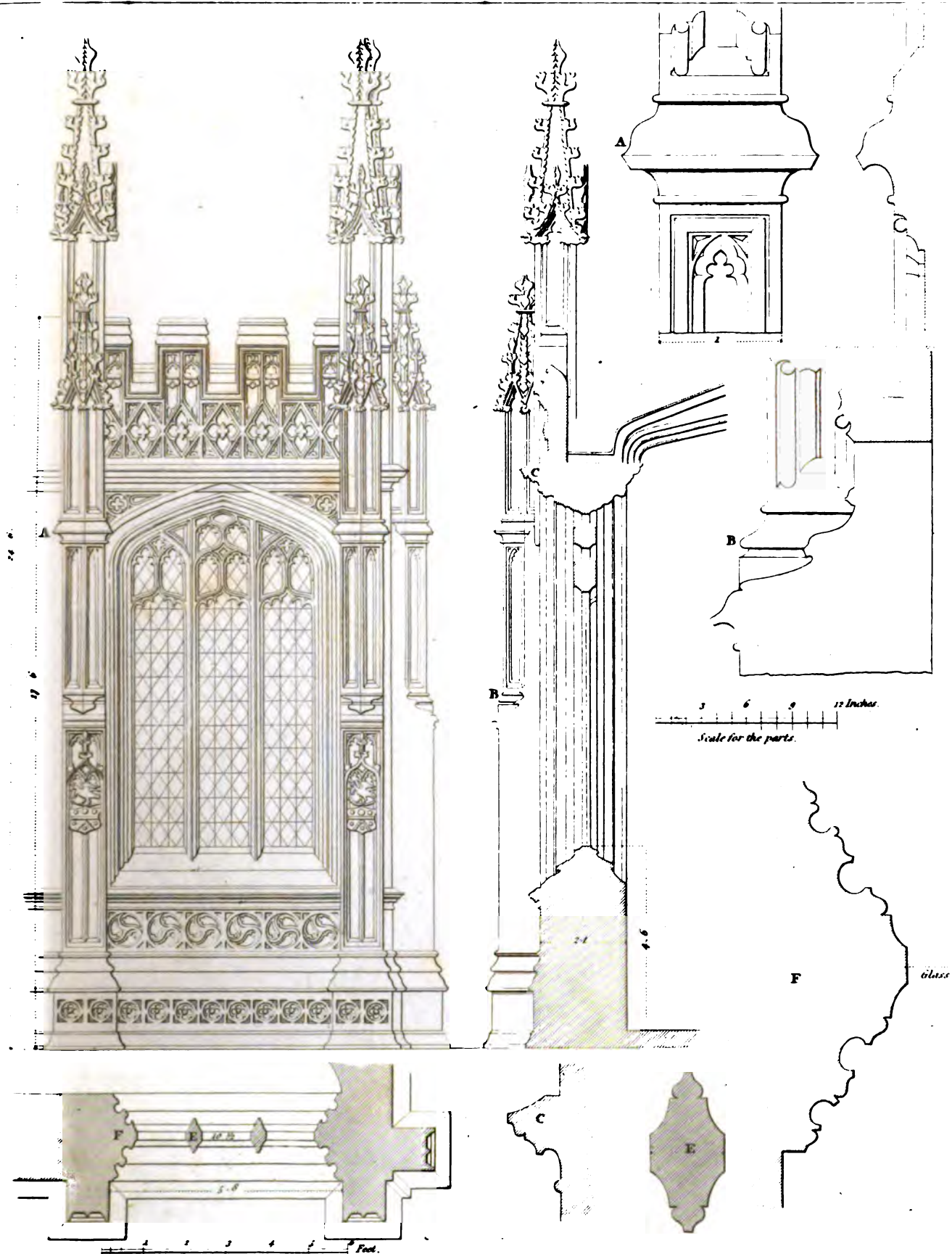
other prints, with a full history and description of this chapel, are given in the second volume of Britton's "Architectural Antiquities." See our Vol. II. p. 25, with note\*.

\* Archbishop Warham's Tomb, in Canterbury Cathedral, was noticed by the late Lord Orford, as "the last example of unbastardised Gothic."—(Letter to the Rev. William Cole, 1769.)—That prelate died, A. D., 1532; Bishop Longland not till 1547. This chapel was erected some years before his death.

† Plates XXXI., XXXVI.—Bishop Russel died in 1494. His chapel has several ornaments of similar forms to some in King's College Chapel, Cambridge.

‡ *Perches*, projecting corbels, or brackets, to set small statues, lights, or such things, upon.





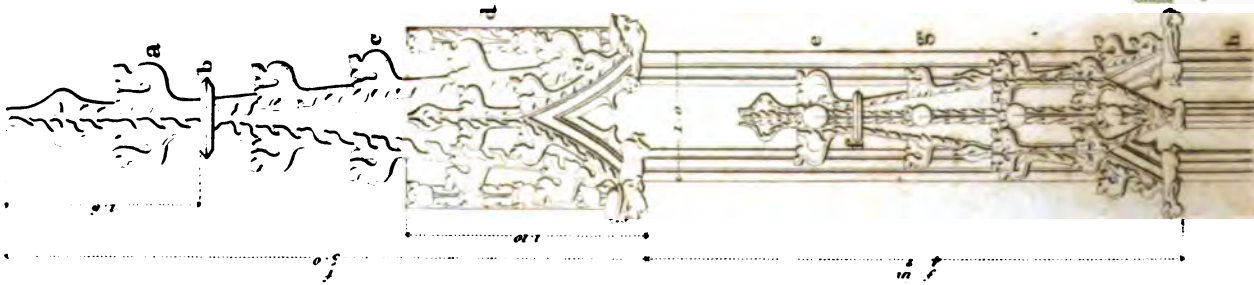
*Bishop - Longland's Chapel, Lincoln Cathedral, Compartment of Details*



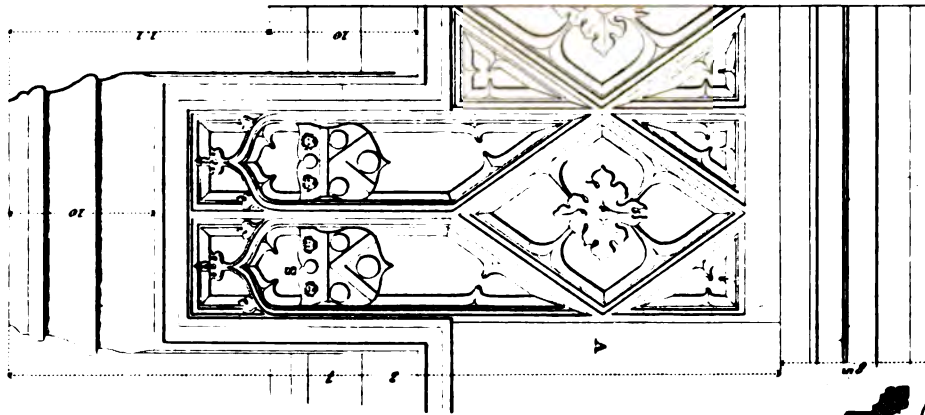




PINNACLE



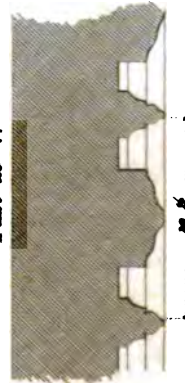
BATTLEMENT



BUTTRESS



Plan at V.



Plan at S.



Scale for the parts

100

traced as in Henry VII.'s Chapel, which may be appealed to as the chief example of the style in question. Every part is studiously finished with all the ornament it could admit of; each moulding is quirked and deeply curved; and all the crockets and other foliated ornaments are relieved with the utmost lightness it was possible for stone to bear.

DETAILS ON AN ENLARGED SCALE:—A. Elevation and section of the moulding which divides the secondary pinnacle into two heights. B. Base of the same pinnacle, shewing how it stands diagonally upon the coping of the buttress\*. C. Section of the cornice below the battlements†. E. Section of a mullion in the window. F. Section of a jamb of the same.

NO. 60.—PLATE LVI. DETAILS FROM BISHOP LONGLAND'S CHAPEL.—On the left hand of the Plate is an elevation of a principal pinnacle, with the upper part of its secondary, or subordinate one, beneath. a. Horizontal section of the finial, the shaded part shewing the shape of the stalk, the outline that of the crockets. b. Similar section at the neck-mould. c. Another section taken lower down. d. Section across the most elaborate part. e. Section of the body of the pinnacle, with the lower finial attached to it. f. Refers to the secondary pinnacle, at its neck-mould. g. Section of the same, with its crockets. h. Ditto of the square, or body, of the same; we may observe, that it is almost cut through by the deep mouldings in the sides.

Battlement. The elevation and plans will need no description. The plan s. shows how the *crests* are splayed back to prevent their exposing any heaviness, and to give a more open effect to the *loops*‡.

Buttress. The arms are those of the founder, with his favourite cognizance, or badge, the dove with an olive branch. The section and plan of

\* Such secondary pinnacles were evidently part of the design for Bishop Flemyng's chapel, but they appear never to have been executed: and we find the buttresses coped with an obtuse point in that part. See Plate XXXII.\*

† The intersection of the arch over the window with the cornice is a vicious refinement of taste: such intricate fancies are common in late specimens.

‡ Dr. Plot, "Natural History of Staffordshire," 1686, p. 381, describes a large yew-tree, "cut on the top with *loop* and *crest*, like the battlements of a tower." The same terms occur in more ancient authorities. The loop is the *crenel* or space between two crests, or *croupes*, as they are frequently termed in ancient accounts.

this part shew the projections of the mouldings belonging to the elevation. The admirers of this specimen will rejoice to know that it remains in fair preservation. The stone, from Ancaster, in the same county, has preserved the mouldings, &c. without any material loss. The ceiling, which had very nearly fallen to irremediable decay, was repaired by the dean and chapter about ten years since, when all its most minute carvings were restored with great pains: this was effected chiefly in consequence of the good taste of the present sub-dean, the Rev. H. Bayley, B.D.

OF THE SUBJECTS AND DATES OF THE RESPECTIVE PLATES IN THE TWO VOLUMES OF

**DRAWN UP BY JOHN ADEY REPTON, ESQ. ARCHITECT, F.S.A. AND ADDRESSED TO A. PUGIN:—**

*Hares Street, near Romford, Feb. 18, 1823.*

In ascertaining the dates of buildings, much must depend upon circumstances: for instance, in the nave of the cathedral of Exeter, which was erected as late as the reign of Edward III., the style of the architecture of the choir was adopted of the date of Edward I., in order to preserve the uniformity of the whole design. The same observation may be made on the nave of the cathedral of Norwich, to correspond with the old Norman work of bishop Herbert. In the cloisters of the same cathedral, which was 133 years in building, the same uniformity of design prevailed of Edward the First's time, except in the tracery of the windows.

**FIRST PERIOD:—1100 to 1250.**

**SECOND PERIOD:—1250 to 1400.**

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LI.	Ornaments (Westminster Abbey) A.B.C. ....													1400							
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Vol. II.  
Specimens  
of  
Gothic Architecture  
selected from various  
Ancient Edifices  
in  
England.  
By  
A. Pugin Archt.





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CONSISTING OF  
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THE VARIOUS STYLES  
AND  
THE PRACTICAL CONSTRUCTION  
OF THIS CLASS OF  
ADMIRER ARCHITECTURE:  
ACCOMPANIED BY  
**Historical and Descriptive Accounts.**

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By A. PUGIN,—ARCHITECT.  
THE LITERARY PART BY E. J. WILLSON.  
*SECOND EDITION, CORRECTED.*

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VOL. II.

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LONDON:

PRINTED FOR J. TAYLOR, ARCHITECTURAL LIBRARY, HIGH HOLBORN; A. PUGIN, 105, GREAT RUSSELL STREET, BLOOMSBURY; AND J. BRITTON, BURTON STREET.

1826.

LONDON  
PRINTED BY J. MOYES, BOUVERIE STREET.

TO  
ROBERT SMIRKE, Esq. JUN. R.A. F.S.A.  
**Attached Architect**

TO THE  
OFFICE OF HIS MAJESTY'S WORKS AND PUBLIC BUILDINGS,  
&c. &c. &c.

---

SIR,  
THE number and character of the public and private buildings that have been raised to adorn this country from your designs,—your intimate acquaintance with the styles and forms of those “Gothic Edifices,” which still remain to excite our admiration and wonder,—and your obliging readiness to promote and encourage such publications as the one now offered to you, with this humble address, have induced me to inscribe it to you, and declare myself

Your obliged and obedient servant,

A. PUGIN.

*Dec. 21, 1822.*





## PREFACE.

---

IN submitting to my friends and the public the completion of the present Volume, I have fully redeemed the pledge made at the conclusion of the last. An Architectural Glossary is published ;—the Plates and Specimens in this Volume are more elaborate in detail, and more expensive in execution, than those in the former ;—the descriptions are more circumstantial and architectural, whence it is hoped they will prove satisfactory ; and every part of the Work has been conducted with scrupulous regard to accuracy and practical utility. It affords me sincere gratification to have received very flattering approbation from some of the first Architects of the metropolis, and also from many eminent Antiquaries. These testimonials are grateful rewards for past exertions, and will stimulate me to further assiduity and increased solicitude to please. During the progress of this Volume, I have been urged, by gentlemen of science and taste, to continue the Work, and furnish at least another Volume : a gratifying and flattering proof that the matter and manner already produced have given satisfaction. But I must now close this series, and thus preserve my credit with the public. On commencing the Volume, it was my intention to have given more Specimens of ancient *domestic*, and some of *castellated* Architecture : but after collecting many materials, I found it impracticable to embrace these subjects in the number of plates limited. A work of this nature I trust will be edited by my friend Mr. Britton, as he has been many years employed in collecting Plans, Sections, Views, and Documents respecting these romantic and interesting Edifices. To this gentleman, and to Mr. Willson, of Lincoln, I am under great obligations ; for much practical advice from the former, and for the zealous and judicious manner in which the latter has executed the literary department of the Work. My feelings prompt me to offer public acknowledgments and thanks to the many gentlemen, who either possess, or have charge of the Edifices from which the Specimens in these Volumes have been selected ; and I hope they will accept this testimony of my grateful remembrance of their favours and indulgences.

Since the publication of the former Volume of these Specimens, a lamentable

catastrophe has occurred, in which many copies of that Volume have been destroyed, and its proprietors thereby subjected to a serious loss. A destructive fire consumed the whole of Mr. Taylor's house in Holborn, on the night of November 23d last, with a large stock of valuable architectural books, drawings, prints, and memoranda. Among them were *all the unsold copies of the first volume*, likewise the Glossary, and the Prints belonging to Nos. IV. and V. This severe loss renders a reprint of the whole necessary: for the utility and accuracy of these Specimens are now understood and appreciated by those professional gentlemen who have new buildings to erect, or restorations to execute.

I respectfully solicit the attention of my patrons, and the public generally, to a new publication which I have long been preparing, in conjunction with my friend Mr. Britton: it is entitled, "*Architectural Illustrations of the Public Buildings of London*;" and will embrace Plans, Elevations, Sections, and Views of the principal *Churches, Chapels, Bridges, Mansions, Theatres, Halls, &c.*, with historical and architectural descriptions of each: a prospectus of this work may be had of the publishers of this Volume.

The literary part of this Volume is by my friend Mr. E. J. Willson, of Lincoln; to whom I am likewise indebted for much judicious advice respecting the illustrative Prints.

A. PUGIN.

105, Great Russell Street, Bloomsbury,

Dec. 21, 1822.

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\*.\* The number of the Plate, in most instances, will be found on the top, and the letters at the bottom. The series of figures indicate the order in which the prints are to be arranged in the volume, to correspond with the letter-press.

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REMARKS  
ON  
**Gothic Architecture,**  
AND MODERN IMITATIONS.

IN CONTINUATION OF THE ESSAY IN VOLUME I.

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THE object of this work being to assist in perfecting the practical knowledge of Gothic Architecture, it was thought proper to introduce the first volume of "Specimens" by some *historical remarks* on the decline of that style in England, after the reign of Henry VIII.; the neglect into which it fell when Italian Architecture became fashionable, with the consequent loss of the principles which had guided its builders; and, lastly, of the revival of a taste for the Gothic style, in our own times and country. A continuation of those *remarks* is now proposed, by way of preface to the second volume of "Specimens of Gothic Architecture."

It has been noticed that a new taste in literature led the way to this revolution in Architecture, in the same way, as we may remark, that an enthusiastic zeal for the diffusion of classical learning had produced a blind admiration of Roman Architecture, until every thing in art, as well as literature, was censured as Gothic or barbarous, which did not accord with classical models. A few of the earliest essays and dissertations on Gothic Architecture have been mentioned, to which a list might be added of greater number than could be fairly noticed in these remarks.

Unluckily, the authors of too many of these disquisitions were intent upon discovering the *origin* and *invention* of the Gothic style, without waiting for sufficient evidence on that obscure question. This injudicious haste has perplexed the subject with much irrelevant argument; and, what is more vexatious to the English antiquary, has given birth to a theory which must appear ridiculous to his brethren on the continent. The political hostilities.

which, during many years, limited the exertions of our artists and tourists to their native islands, produced a thorough investigation of our own monuments of Architecture; and the precision with which their respective ages and differences of style have been ascertained, will be of general use in the history of the art: but because Germany, France, and Flanders could not be visited, we ought not to have forgotten that those countries possess Gothic churches, palaces, and towers, at least as magnificent as those of England; and yet, disregarding all such rival instances, it was assumed, merely upon a train of ingenious inference, that their builders were only imitators of a style invented and perfected by the English<sup>a</sup>.

It is beyond the purpose of this work to discuss the origin of the Gothic style, further than to express a conviction that it is not of English invention. The pointed arch may have been brought from the East, or it may have resulted from the intersection of two semicircular arches in some building of Europe: both suppositions have been supported by many arguments, and both are involved in many difficulties<sup>b</sup>: but we must now confess, that specimens of pointed arches, and Gothic architecture, are found on the continent, of as early dates, and in as high perfection, as any we can show at home. The critical history of English Architecture is not affected by the above question. It is deduced from a series of actual records, verified by analogy.

<sup>a</sup> The national term *English*, applied to the Architecture of the 13th, 14th, and 15th centuries, with the hypothesis on which it was assumed, was ably opposed by the Rev. G. D. Whittington, who appears to have carefully surveyed the principal churches of France and Italy, in the years 1802 and 1803, expressly for that purpose. The death of this gentleman prevented the completion of an extensive work on Architecture; and when a volume was published from his papers in 1809, a second period of war had again shut us out from the continent; so that the rival pretensions of French Architecture remained but little known in England till the establishment of peace in 1815. Mr. Whittington's "Historical Survey of the Ecclesiastical Antiquities of France" was severely reviewed by the celebrated artist, John Carter, in a series of papers published in the *Gentleman's Magazine*. That champion of *English Architecture* treated the assertor of the superior beauty and antiquity of the French churches with all the national pride and high disdain of a hero of chivalry; but not with triumphant success, except in his own heated imagination.

<sup>b</sup> On this question, see Rev. G. D. Whittington's work above mentioned; the Rt. Rev. Dr. Milner's "Treatise on the Ecclesiastical Architecture of the Middle Ages," 8vo. 1811; "Two Letters to a Fellow of the Society of Antiquaries, on the Subject of Gothic Architecture, by the Rev. John Haggitt," 8vo. 1813, and "An Inquiry into the Origin and Influence of Gothic Architecture, by the Rev. William Gumm," 8vo. 1819.



A brief sketch of the principal varieties of the Gothic style, as found in English buildings, seems necessary to the completion of this work of "Specimens," though it is not put forth as a history of English Architecture\*.

## CHRONOLOGICAL SKETCH OF ENGLISH ARCHITECTURE.

### 1. ANGLO-SAXON, OR SAXON STYLE, A.D. 597<sup>d</sup>—1066.

THE buildings erected in England during the four centuries preceding the Norman Conquest, have been usually designated *Anglo-Saxon*, or *Saxon*: but as the actual remains of any structure of that period have not hitherto been satisfactorily ascertained, many supposed examples having failed of proof\*, all that can be said of this style is, that it appears to have been a modification of Roman Architecture, similar to what contemporary buildings on the continent exhibit.

### 2. ANGLO-NORMAN, OR NORMAN, A.D. 1066—1189.

THE Norman princes and nobles of the 11th and 12th centuries delighted excessively in building. Their frugality in diet, and ambition of dwelling in stately castles, is recorded as very different from the taste of the Anglo-

\* In describing these varieties of style, the want of proper terms is felt very embarrassing, the several writers on the subject having adopted different terms, invented, or borrowed, according to their respective opinions. Most of those terms are here noticed, and some remarks made on such as appear deserving of general adoption; every appropriate term contributing to make the subject more easily understood.—See "Prefatory Observations" in the Glossary to this work, Vol. I.

<sup>d</sup> The era of the conversion of the Anglo-Saxons to Christianity.—See the Rev. J. Bentham's Essay on Saxon Architecture, first published in his History of Ely Cathedral, 4to. 1771; and since in "Essays on Gothic Architecture," 8vo. London. 1800. Second edition, 1808.

\* The church of Stewkley in Bucks was confidently pronounced *Saxon*; the "Conventual church" at Ely, a ruined church at Orford in Suffolk, another at Dunwich, and a few other remains, are supposed to be older than the Norman Conquest. The late Mr. Carter, and Mr. King, [in "Munimenta Antiqua,"] had no difficulty in distinguishing Saxon Architecture. A few attempts have been made to fix on mouldings and proportions peculiar to the Saxon and Norman styles, but without satisfactory grounds.—See an Essay, by W. Wilkins, Esq., in *Archæologia*, Vol. XII. and Dickinson's "History of Southwell Collegiate Church," 4to. The pretensions of some of these Saxon remains have been examined in Britton's "Architectural Antiquities."

Saxons. Almost every eminent church in England was rebuilt within this period, and a prodigious number of castles. The style of these buildings is distinguished by strong and ponderous dimensions, round arches, and various mouldings, too well known to need a particular description here.

The resemblance of many ornaments, and even of the proportions of some buildings of this description, to Roman Architecture, prove that the Norman style resulted from successive modifications of the Roman: and hence it has been contended that this style would more properly be denominated *the Romanesque*<sup>1</sup>. The propriety of this term, in regard to its derivation, seems undeniable, and it deserves the preference, as being equally applicable to every building of this style, whether found in England, Normandy, or any other country. For specimens of this style, see Vol. I. Plates 2, 3, 3,\* 4.

### 3. A.D. 1189—1272.

THE general adoption of the pointed arch, and a change from broad and massy forms to tall and slender proportions, were fully established in the reign of king *John*: but had appeared a few years earlier, in two or three instances. It is impossible to ascertain exact periods for this and the succeeding changes of style; but as the reigns of certain kings coincide with sufficient exactness to the times when each style became known, their periods have been computed from the accession of the contemporary kings of England: This period comprehends the reigns of Richard I., John, and Henry III.

The several appellations of *Early Gothic*, *Simple Gothic*, *Lancet-Arch Gothic*, *English*, and *Early English*, have been given to this style. Perhaps the description of this, as well as of the other styles, would be conveyed in the most certain and simple manner, by reference to some well-known and authentic example. Thus, Salisbury Cathedral being the most complete specimen of this style, there could be nothing obscure, nor improper, in

<sup>1</sup> This term was first adopted by the Rev. Wm. Gunn, in his "Inquiry on Gothic Architecture," mentioned before. In a note, explanatory of this term, Mr. Gunn thus justifies its analogy. "A modern Roman, of whatever degree, calls himself *Romano*, a distinction he disallows to an *inhabitant* of his native city, whom, though long domiciliated, yet, from dubious origin, foreign extraction or alliance, he stigmatises by the term *Romanesco*. I consider the Architecture under discussion in the same point of view," p. 80. The fitness of this term is allowed in the Quarterly Review, Vol. XXV. p. 118.

describing any building of similar character, as “*of the Salisbury style.*”—See Plates 5, Vol. I. and H.\* Vol. II.

#### 4. A.D. 1272—1377.

THE 13th century was not completed before the simple style of Salisbury Cathedral became superseded by one of richer character. Westminster Abbey is perhaps the earliest example on a large scale. It was begun in 1245, by King Henry III.; but the windows can hardly have been erected before the accession of Edward I., which is put for the commencement of this style. The eastern part of Lincoln Cathedral is altogether a richer specimen; and this building was not finished in 1305, though probably begun twenty years earlier<sup>a</sup>. The chapter-houses of York and Salisbury, and even parts of the latter cathedral, which appear to have been the latest in finishing, are also of this style.

The windows of this period are extremely beautiful. Their breadth was extended from two lights to three or four, in side windows: and one or two great gable-windows might be mentioned with eight *panes*, or lights.

About the middle of the 14th century a new fashion of tracery in the heads of windows became apparent: wherein the curves were blended, in forms something like the fibres of a leaf; beautiful specimens of this *foliated*, or *ramified* tracery, as it has been called, are to be seen in the western window of York Minster, that of Durham, the eastern window of Carlisle Cathedral, a circular window at the south end of the great transept in Lincoln Minster, &c. In the earlier buildings of this style, the tracery was made up of circles, and portions of circles, formed into trefoils, quatrefoils, &c.; as we see in Westminster Abbey, the eastern windows of Lincoln, the nave and chapter-house of York, the chapter-house of Salisbury, &c. This has been termed the *Pure Gothic*, the *Absolute Gothic*, and the *Decorated English* style.—See

\* This term may at first be thought liable to the same objection as that of *English*; but when used merely in comparison, an English writer might apply it without any national pretensions to a foreign structure. York, Lincoln, Exeter, Durham, and other principal churches, would admirably serve as objects of comparison, and give more prompt and clear ideas than any mere verbal description.

<sup>a</sup> That part of Lincoln Minster which extends its length beyond the upper transept is incomparably the richest specimen in England of its date; and this profusion of ornaments will show the futility of the terms *Ornamented*, *Decorated*, *Florid*, &c. intended to characterize the later styles. York nave is not much later in date; the nave and choir of Exeter also belong to this style, and exhibit beautiful patterns of tracery in the windows.

Plates 27, 28, 29, 30, 31, 52, 72, in Vol. I.: also Plates G. H. J. M. P. &c., in Vol. II.

5. A.D. 1377—1460.

THE lofty and simple form of the pointed arch, when struck from two centres, on the line of its base, began in the reign of Richard II. to be given up for a lower and more complicated form. In this sort of arch four centres were generally used, but sometimes only three. The nave of Winchester Cathedral has arches of this form; but the simple arch of two sweeps remained predominant in large openings some years after the commencement of the 15th century; the compound arch being chiefly used in doors, windows, &c.<sup>1</sup> The introduction of the *compound pointed* arch is one mark of the Architecture of this period; but another characteristic difference between this and the preceding style is found in the tracery of large windows, the interior walls of churches, &c. The mullions, instead of being turned in curves, interwoven together, are chiefly carried up in perpendicular lines. The two great *gable-windows* of Westminster Hall, built by King Richard II., are early and fine examples of this tracery.—[See Plate 34, and page 23, of Vol. I.] The western window and front of Winchester Cathedral are of this style. Of windows, that in the east front of York Minster is the finest; that of Beverley Minster is a noble imitation of it. This style has been termed *Ornamented Gothic*, *Decorated English*, and *Perpendicular English*<sup>2</sup>.—See specimens in Vol. I. Plates 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 43,\* 44,\* 67, 68, 73, 74: also Vol. II. Plates K. L. O. K.\* &c.

<sup>1</sup> The first compound arches rose to about the same height as the semicircle; those in the nave of Winchester are nearly of that proportion: two or three doors in Wreschil Castle, built by the Percy family in the reign of Richard II., are exactly half their span in height. In later examples, a much lower proportion in respect to the height was generally used.

<sup>2</sup> The term *Perpendicular* originated with Mr. Thos. Rickman, Architect, of Liverpool, who applied it to all English buildings erected after the accession of king Richard II., down to the final disuse of the pointed arch. Mr. R. thus explains his intentions in adopting this new term: "The name clearly designates this style, for the mullions of the windows, and the ornamental pannellings, run in perpendicular lines, and form a complete distinction from the last style."—See p. 44 of "An Attempt to discriminate the Styles of English Architecture;" second edition, 1819. The sound of this term seems rather barbarous at first; but the analogy on which it is formed is fair and scientific. The extent of its application by Mr. R. seems liable to certain objections, founded on the striking difference of style which the obtuse arch produced, after the middle of the 15th century; a difference which is strangely overlooked in his "*Discrimination*" of styles. The term *Perpendicular* is adopted in Turner's "Tour in Normandy," which will probably give it some currency.

## 6. A.D. 1460—1547.

THE last period of the Gothic style is marked by the general use of the flat, or compound-pointed arch. The simple-pointed arch was not absolutely disused, no more than the semi-circular, which had occasionally found a place in every period, together with the pointed arch; but from the middle of the 15th century, the flat arch was predominant. The mullions of windows continued to be carried up in perpendicular lines, in a similar way to those of the preceding period; but every part was now wrought with increased complexity and delicacy, both in moulding and *entail*. The royal chapels of King's College, Cambridge; St. George, in Windsor Castle; and that of Henry VII. at Westminster; are the grandest examples of this style, which has been designated by different writers in the terms *Florid Gothic*, *Florid English*, *Highly-Decorated English*, and *Perpendicular English*. Numerous *specimens* of this style are delineated in this work.—See Plates 42, 42,\* 44, 45, 49, 50, 51, 52, 53, 54, 55, LV., 56, 57, 58, 58,\* 59, 60, 60,\* 61, 62, 64, 65, 66, 67, &c. in Vol. I.: also in Vol. II. Plates A. B. C. D. E. F. I. N. Q. R. S. U. V. X. Z. A.\* B.\* C.\* D.\* H.\* I.\* &c.

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The Architecture of the middle ages does not appear to have been treated with much attention on the continent before the late peace had opened a free intercourse with England. Since that happy period the “Architectural Antiquities of Normandy” have been delineated in a series of Plates very boldly and cleverly executed<sup>1</sup>; but the “Monuments of German Architecture of the Middle Ages,” published or finished last year, must astonish the untravelling Englishman with the stupendous elevation of some of the cathedrals of

<sup>1</sup> “Architectural Antiquities of Normandy,” by John Sell Cotman; 2 vols. folio, 1822. This work contains 100 Plates, drawn and etched in a masterly style, but with a good deal of *management*, by which the subjects appear, in several instances, of grander character than really belongs to them. The elevations of parts are well calculated for the use of practical architects: but the want of a scale of dimensions leaves a perplexing uncertainty as to their actual size. In some Plates, also, the human figures are evidently below the scale of life, and so exaggerate the size of the buildings they are placed against. The descriptive part, by D. Turner, Esq. is very ample in history; but we should have preferred more critical remarks on the various buildings represented. The same author has favoured us with “A Tour in Normandy;” 2 vols. 1820. The “Tour” was undertaken chiefly for the purpose of investigating the Architectural Antiquities of that province, many remains of which are described in it.

that country<sup>m</sup>. The important information conveyed in this work, claims for it a particular notice. On seventy-two Plates, of folio size, chiefly in outline, a chronological series of subjects is exhibited, beginning with a *Romanesque* building of the 8th century, and tracing the progress of Architecture in Germany to the 15th, in which age the Gothic style appears to have attained its highest refinement on the continent. Amongst the most interesting buildings shown in this work, we may notice the following:—A church at Gelnhausen, built in the 13th century, in a mixed style, with pointed arches, and some ornaments belonging to the *Romanesque*. St. Katherine's church at Oppenheim; the eastern part built between 1262 and 1317, in a lofty and simple style, similar to Westminster Abbey, but much smaller; the nave, 1439, exceedingly rich in tracery about the windows, the forms of which resemble those of Exeter Cathedral, only more delicate. The steeple of the High Church, at Ulm, in Suabia, begun in 1377, and finished, excepting the spire, in 1478. An elevation of this steeple is given in outline, reduced from an *ancient drawing* on vellum, about two yards long. The base of the tower is more than 100 feet broad, and the whole elevation above 500, finished by a statue of the Blessed Virgin, carrying her divine Infant, 15 feet high. The prodigious display of beautiful tracery with which every part of this elevation is covered, exceeds, beyond comparison, every thing in English Architecture. It becomes excusable even to feel a secret pleasure in knowing it could never be completed; the actual building having only advanced to 237 feet in height<sup>n</sup>; above which an octagonal lantern, and a spire, both pierced into the most exquisite tracery, would have risen 255 feet more.

Elevations of three or four other superb towers and spires, are given from ancient working drawings, many of which appear to have been preserved abroad, though not one has been discovered in England. The German pretensions are triumphantly exhibited in the two last Plates. Plate 71 gives an elevation of the Minster at Freiburg, placed between the Duomo at Orvieto, in Italy, and the Abbey Church of Batalha, in Portugal. The steeple rises about 415 feet of our measure, about one third of which consists of a spire entirely wrought in the richest tracery. Plate 72 exhibits the "Minster" at

<sup>m</sup> "Denkmäher der Deutschen Baukunst."—Dargestellt Georg Von Moller.—*Darmstadt*, folio. 1821.

<sup>n</sup> The German foot exceeds the English: 100 of the former equalling 98 of the latter, or thereabout. See Dibdin's "Bibliographical Tour."

Strasburg, with York Minster on one side, and Notre Dame de Paris on the other. The façade of Strasburg measures about 180 feet in breadth, and in height nearly 230 feet; far above the towers of York\*. The two spires are about 458 feet high; but of these, only the northern one was ever completed. Imperfect as this deficiency makes it, this fabric alone is enough to humble the pretensions of *English Architecture*. The style of parts is much like York; but superior in beauty and grandeur above any pretensions of rivalry. It is much to be regretted that the descriptive part of this volume is not accompanied by a French or English translation; since, besides the elucidation of the subjects of the Plates, it contains a disquisition on the general history of Architecture, illustrated by comparison of different fabrics of contemporary dates, and references to some English works on Architecture. From the specimens exhibited in this work, it appears that the German architects never abandoned the style perfected about the close of the 14th century. Their designs of this period were not absolutely different from the English, but much more light and refined. Their steeples were wonderfully light and tall. Very few instances of the *perpendicular* style appear<sup>p</sup>; and nothing of the style of Henry VII.'s chapel, and other such buildings of England, beyond small details: the same has been observed of French Architecture; but we must wait for further elucidations of foreign buildings, before we can fairly estimate their merits comparatively with those of our own country.

\* The western Towers of York Minster are 193 feet high, with their pinnacles. The base of the front is about 138 feet broad. The cathedral at Ulm measures, in Rhenish feet, 416 feet long, 166 broad, and 141 high. The grandeur of the three western doors corresponds with the rest of the front. The nave must be half as high again as York, to include the great *rose window* in the centre of the front.

<sup>p</sup> The same is remarked of the Architecture of France, by Mr. Turner. "In the religious buildings, the subject of my last letters, I have endeavoured to point out to you the specimens which exist at Rouen, of the two earliest styles of Architecture. The churches which I shall next notice, belong to the third, or *decorated style*; the area of large windows with pointed arches divided by mullions, with tracery in flowing lines and geometrical curves, and with an abundance of rich and delicate carving. This style was principally confined in England to a period of about seventy years, during the reigns of the second and third Edwards. In France it appears to have prevailed much longer. It probably began there full fifty years sooner than with us, and it continued till it was superseded by the revival of Grecian or Italian Architecture."—"Nowhere have I been able to trace among our Gallic neighbours the existence of the simple *perpendicular style*, which is the most frequent by far in our own country, nor that more gorgeous variety denominated by our antiquaries after the family of Tudor."—Tour in Normandy, Vol. I. p. 167. The above observations appear to apply correctly to the Architecture of Flanders and Germany, as well as France.



Some of the earliest modern specimens of Gothic Architecture have been noticed in the first part of these *remarks*<sup>1</sup>. In late years this style has been thought peculiarly suitable to country seats, and the picturesque scenery which characterizes an English park. The repetition of Palladian symmetry had become so tedious, that relief was eagerly sought for in the varieties of the Gothic style. The corresponding parts of every structure were so uniformly squared and balanced, that, whether the visitor approached a mansion of this *regular Architecture* by a straight-forward march along one of the old-fashioned avenues, which certainly formed the most appropriate mode of entrance, or through the windings of a serpentine road, the first view of the building told him all that was to be expected; there was no excitement of imagination<sup>2</sup>. The flat lines of the roof in such buildings prevented their appearing above surrounding woods with any grace: and of late, an affected simplicity of taste could not even tolerate the cupolas and balustrades with which Wren and his scholars had endeavoured to set off the summits of their buildings: such things were not found in antique remains, and must therefore be barbarous inventions<sup>3</sup>.

When the Gothic style first appeared in modern houses, novelty easily gave a charm to many miserable conceits, which, now that the real merits of the style are better understood, can only be looked upon with contempt. Such failures ought not to pass unregarded by the architect who aspires to a lasting name; they are so many beacons to warn him to steer off from false taste. Most of these failures have been incurred by attempting too much. The strength and grandeur of a feudal castle, or the milder solemnity of an ancient abbey, can very rarely be imitated: and it is quite absurd and

<sup>1</sup> Vol. I. page xi.

<sup>2</sup> "A certain degree of regularity, . . . such as that very subordinate parts, occupying the same situations, and serving the same purposes, as columns, capitals, mouldings, &c. should be of the same form, common sense requires; since, in such instances, no reason could be given for deviation: but that the principal parts should be all regular, and correspond with each other, in situations where all the accompaniments are irregular, and none of them corresponding with each other, seems to me the extreme of absurdity and incongruity."—Knight's "*Analytical Inquiry into the Principles of Taste*." Part II.

<sup>3</sup> The celebrated James Wyatt took off the cupola and balustrade from the top of Belton-house, Lincolnshire, a seat of Earl Brownlow, built by Sir Christopher Wren. At Nocton, in the same county, another house of the same age, the seat of the late Earl of Buckinghamshire, a similar cupola was taken down not many years back. Wanstead-house, in Essex, had also a cupola over the centre in the original design.

ridiculous to pretend to such effects in a house of moderate size<sup>†</sup>. True principles of taste have been sadly overlooked in many imitations of such buildings: showy compositions have been made up of parts indiscriminately copied from castles and churches, reduced to petty dimensions, stripped of their proper details, and the naked outline feebly executed in wood or plaster.

The difficulties attending a successful imitation of the Gothic style appear to have been much less regarded than they deserve. This opinion will perhaps be ill received by some persons; and it cannot be expected that those who are professionally engaged in Architecture will readily acquiesce in it: disclaiming, however, all ungenerous feeling towards modern architects, and acknowledging great merit in several of their works in the Gothic style, it is asserted with confidence, that more attention must be paid to such difficulties, both by architects and their patrons, than has generally been done, before any thing truly excellent, and worthy to be associated with ancient examples, can be produced.

It would be an invidious task to censure particular works. Every man in England may build in whatever style he pleases, provided only that he does not infringe on the liberties of others. The sovereign delights in a palace highly decorated with cupolas and minarets of eastern taste<sup>‡</sup>: his royal father contented himself with building a turreted house of brick and plaster<sup>‡</sup>: we see peers of the realm dwelling in thatched cottages, and city merchants inhabiting castles: and, such is the confident strength of modern law, every subject may now freely *kernellate*, *embattle*, and *fortify* his mansion, without suing for license or letters-patent to that effect<sup>‡</sup>.

It ought, however, to be remembered, that the same liberty allows each one to publish his opinion; and since every considerable building is sure to attract notice, both the founder and the architect must feel their credit interested in the public approbation.

The difficulties alluded to above, may be chiefly arranged under these heads:—

1. The complexity and perfection of the style itself.

<sup>†</sup> The author of “Metrical Remarks on Modern Castles and Cottages, and Architecture in general,” [8vo. 1813,] has very cleverly exposed such absurdities; but he has failed in showing what style would be more proper.

<sup>‡</sup> Rather oddly designated “The Pavilion,” at Brighton.

<sup>‡</sup> At Kew.

<sup>‡</sup> See the term *KERNEL* in the “Glossary.”

2. The consequent expense of labour.

3. The general ignorance of modern artificers, respecting the proper mouldings and ornaments of the Gothic style.

4. The fastidious delicacy of modern habits, compared with the manners of former times.

1. The complexity of the Gothic style, especially in ecclesiastical buildings, was far beyond any thing in Grecian or Roman Architecture. Of the Grecian, indeed, very few remains of any kind are standing; and the simplicity of construction in these is their principal characteristic. Architecture, in the hands of the Romans, became much more complex: but even their works are chiefly distinguished by their grandeur. The exquisite lightness and sublimity of the cathedrals of the middle ages was the result to "which old experience did attain," after numberless successive essays, each more daring than the preceding one\*. The perfection of which this style is capable needs no comment; we have monuments in our own country which can never be equalled by any modern works. The skill displayed by our ancient architects and masons in carrying up pinnacles and spires, poising lofty arches, tier upon tier, on slender shafts, spreading out fretted ceilings, and suspending pendent groins, make imitation almost hopeless.

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" Doomed to hide her banished head  
 For ever, Gothic Architecture fled;  
 Forewarned, she left in one most beauteous place,  
 That much might of her ancient fame be said,  
 Her pendent roof, her window's branchy grace,  
 Pillars of cluster'd reeds, and tracery of lace\*."

2. The expense of labour in works of the Gothic style greatly depends upon the mouldings which adorn the openings and projections. The strong effects of light and shade which delight the eye in the best ancient examples are produced by curves and indentations of the utmost practicable depth: and these are not to be executed without much patience and careful attention.

\* ——— " Certain it is, that the Gothic churches, whatever be the peculiar manner of their æra, present beauties to every eye. We cannot contemplate them without discovering a majestic air, well worthy of their destination, a knowledge of what is most profound in the science and practice of building, and a boldness of execution, of which classic antiquity furnishes no examples." —Dallaway's Observations, page 81.

\* " The Economy of Monastic Life;" a poem, by the Rev. T. D. Fosbrooke, 4to.

Even the ascertaining and setting out correctly the proper curves of tracery, is not always an easy task<sup>a</sup>.

3. The disadvantages under which modern artificers labour, when first put to the execution of Gothic Architecture, can hardly be apprehended by any one but a practical builder. Experience gradually lessens this difficulty; but until workmen can be better educated, it is in vain to expect from them proofs of skill equal to those of their predecessors. Before the disuse of the Gothic style, a fund of practical knowledge existed, which had been accumulating for centuries; every variation of style included some improvement in execution, though not always a better taste, but all the secrets of art which the ancient masons possessed are lost to us<sup>b</sup>. There can be no doubt that the infinite variety, the spirit, and originality, observable in the knots and small carvings of Gothic buildings, are owing to their having been designed and executed by the same individuals. How poor do the flat casts, stuck upon modern buildings, appear, when compared to these! Such workmen must have had considerable skill in drawing; and some instruction in that art would wonderfully improve the talents of modern mechanics. In our times the mason and carpenter are of much less consideration than they were three or four centuries back: commerce has superseded their arts, and they have fallen into ignorance. An ingenious lad, the son of a substantial yeoman, when put apprentice to a master-builder, sinks, for a time at least, beneath the rank of his family; he is hardly company for his brother, who stands six days in the week, in full dress, behind a linen-draper's counter; and yet he has chosen a profession which requires a hundred times more intellect. A sufficient distinction is not made between the mere labourer, who drudges and carries burthens, and the artificer capable of executing the best parts of Architecture. The latter ought to be encouraged to acquire a better education, and especially some instruction in drawing; and his pay ought to be proportionally higher, according to his abilities; so that a clever man, though not possessed of a capital to enable him to become a master, might support himself well by steady exertion, and take a respectable place in society.

<sup>a</sup> A late eminent architect in the north of England, exclaimed one day in great wrath, "I hate this Gothic style; one window costs more trouble in designing than two houses ought to do!"

<sup>b</sup> Whatever secrets the mystical fraternity of Freemasons possess, no elucidation of the Gothic style can be expected from them. Inigo Jones and Sir Christopher Wren are both in the catalogue of their grand masters, of course were in possession of all the *arcana*, and yet both showed their incompetence in what they attempted of this style.

4. The excessive refinement of modern habits occasions much difficulty in domestic Architecture. So much must be reserved for the *fitting up* of a house, to satisfy fashionable ideas of comfort and convenience, that little more can be allowed for the fabric than naked walls and roof. Even in the interior there is nothing architectural: the entrance is restricted to dimensions of mere convenience; the staircase has lost all the dignity which bold mouldings and carving had given to the designs of Jones and Wren, and its rails have dwindled into sticks, under notions of lightness; the rooms are little better: the upholsterer, not the architect, is the artist to be consulted, and a profusion of drapery covers every thing. Churches, it might be thought, would preserve something of the dignity of Architecture; but whilst we see the interior of grand ancient churches blocked up with partitions and galleries, enclosing a few snug warm seats, and the rest abandoned as useless, no more space can be allowed to a modern one than is absolutely wanted to contain a given number of people. The above remarks on the difficulties of applying the Gothic style to domestic buildings, have been suggested by a desire of improving modern practice. Let ancient churches furnish models for modern ones; and ancient mansions serve for the decoration of modern ones. Castles can very rarely be copied with success; for not only grand dimensions, but a commanding site, are requisite. The imitation of an abbey also requires certain circumstances of situation and accompaniment, which ordinary grounds will not afford. Amidst trees of venerable age, a large mansion may take all the style of monastic buildings\*. The towered gate-house, the cloister, the refectory, &c., may serve very conveniently for modern uses, without losing their proper characters: and towers, and stair-turrets, judiciously raised, will give picturesque effect, without appearing as forced conceits. Houses of inferior size must assume a style of less importance; many country halls of the 16th century may afford useful hints, especially for the exterior; but the grand features of the castle and abbey are generally inapplicable. By a judicious attention to appropriate models, a modern residence, of whatever

\* The great size of the church forbids any representation of that part of an abbey. In those monasteries which were inhabited after the dissolution of such religious establishments, the church was sometimes quite pulled down. Fonthill, the grandest imitation of monastic Architecture, has one great inconsistency of plan; viz. the whole is formed into the resemblance of a church; whereas, the ancient abbeys were planned in courts, and the church was only a part, though the grandest part. (Since this note was written, the centre tower of Fonthill has fallen, and battered down other parts of the building. The whole is now uninhabited, March 1826.)

size or character, may be constructed in the Gothic style, without departing from sound principles of taste. Some modification of ancient precedents must be allowed, for an absolute fidelity will frequently prove incompatible with convenience; but as few deviations as possible should be gone into; and, above all, nothing should be attempted which is inconsistent with the situation and character of the place, or which cannot be executed on a proper scale of dimensions. If the making a fortune be the only aim of the young architect, he may content himself with looking well to the profits of his profession: but if he aspires to an honourable name amongst the immortal sons of art, let him compare his designs with the best ancient examples; and should the expenses necessary to a perfect execution of them be denied him, rather decline an engagement, than disgrace himself by the production of an insipid caricature.

EDWARD JAMES WILLSON.

*Newport, Lincoln, 28th Nov. 1822.*





**Specimens**  
OF  
**GOTHIC ARCHITECTURE.**

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HAMPTON COURT PALACE, MIDDLESEX.

*(Built about the Years 1520 and 1540.)*

**T**HERE are few places more interesting to a reflecting mind than the royal palace of Hampton Court. A solemn stillness pervades its spacious courts and chambers of state; and whilst the visitor surveys them at leisure, a train of affecting incidents, which crowded almost two centuries of its history, seem to pass before him like a dramatic pageant, the scene delightfully closing with "The Rape of the Lock," and all its mimic circumstances, so inimitably portrayed by Pope.

Hampton Court appears to have been only an ordinary Manor-house till the early part of the reign of Henry VIII.; when Cardinal Wolsey began to erect a most extensive and sumptuous residence for himself and his numerous attendants. The rising grandeur of the place exciting the jealousy of the king, Wolsey resigned this new palace to his highness in 1526. The buildings were carried on during several years, and Hampton Court became a favourite royal residence. Charles I. was detained here by the parliamentary army in 1647. After the extinction of monarchy it was sold by parliament, when Cromwell procured it for his own residence. It reverted to the crown at the Restoration. William III. took down a great portion of the chief apartments, and re-built them according to designs by Sir Christopher Wren, about the year 1690. From the death of George II. this palace has never been the seat of the court; and the state apartments have remained unoccupied ever since.

The ancient buildings of Hampton Court are highly interesting to the architect as examples of a very late use of the Gothic style; the introduction

of Italian taste being carried no farther than into some ornamental details. The whole of this vast structure is built of red brick\*, capriciously interlaced with dark-coloured bricks, in diagonal lines, the windows, doors, and prominent ornaments, being of stone. It would be almost impossible to distinguish what was raised by the cardinal; as the royal arms, with various badges and ciphers appropriate to king Henry, are set upon all the chief buildings: and the royal works appear to have preserved the style adopted by Wolsey.

PLATE I.—(A.\*) PARAPET AND TURRETS OVER THE WESTERN ENTRANCE.

A SUCCESSION of three gates, with towers over them, lead from the western front to the interior of the palace, where king William's buildings join to the ancient courts.

The embattled parapet, here represented, has a very light, airy effect; the tracery being all pierced, as is shown on the plan. The pinnacles, formed into slender copies of the turrets, instead of shooting up into pointed spires, as in earlier buildings, are peculiar to the latest period of Gothic taste. The same sort of pinnacle is seen upon the battlements of the hall, and in other parts of the palace.

PLATE II.—(B.\*) GABLES OF THE GREAT HALL AND WEST FRONT.

THE *Gables of the Great Hall* exhibit a very uncommon outline, corresponding to the pitch of the roof, which is cut off obtusely at the apex. The upper part only is here shown, with sections of the open parapet on the top. The griffon on the finial was one of the supporters of the royal arms, as borne by Henry VIII. Such figures, holding metal banners as this does, were favourite decorations for buildings at that period†. The two small windows, partly shown, are enclosed within by the timbers of the roof.

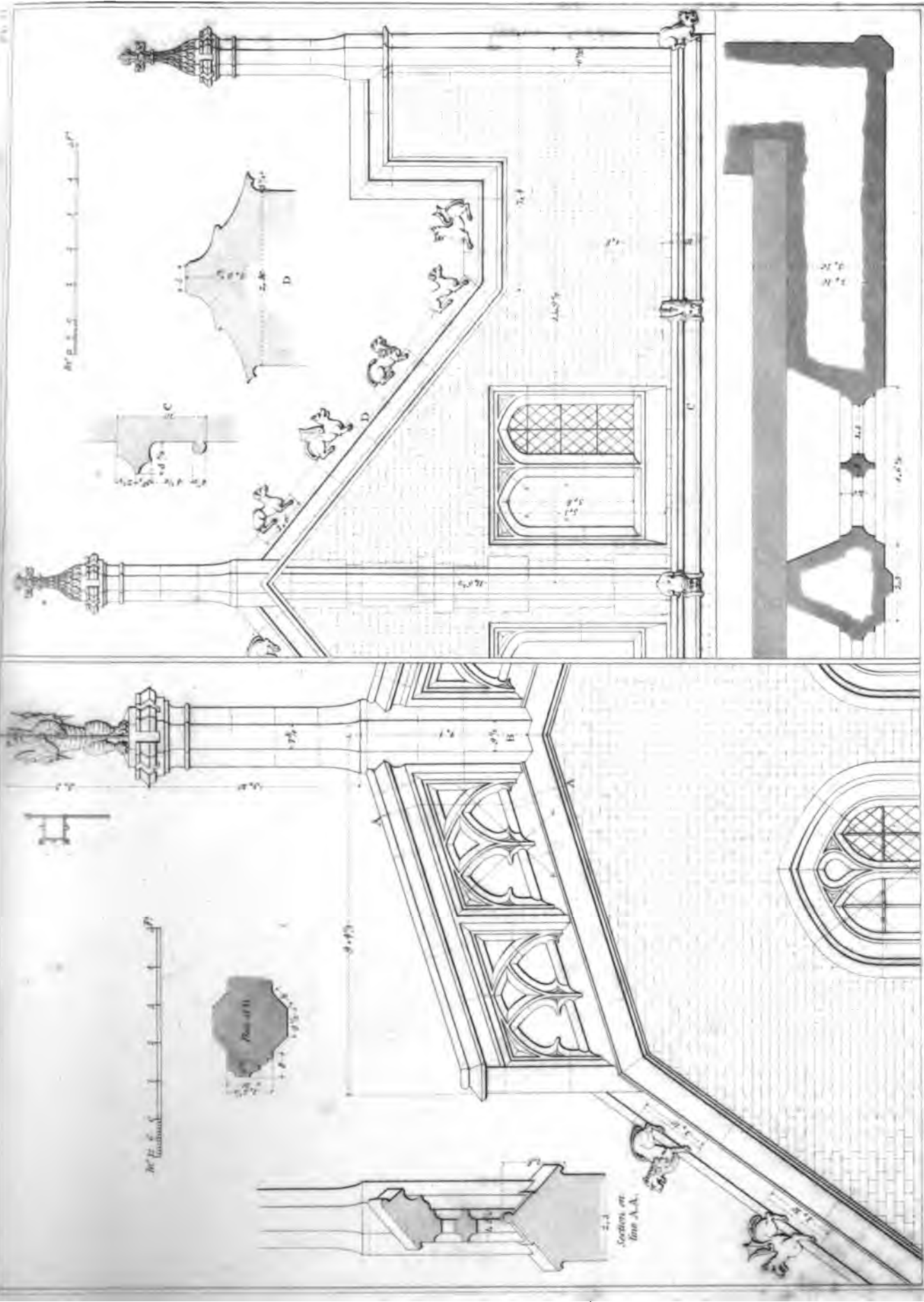
The second subject of this Plate is a *gable in the west front of the palace*; a similar one corresponds to it on the other side of the entrance. The form of these is very picturesque and pleasing. The little turrets resemble those

\* "The effect of brick is gloomy, although partially intermixed with stone; and so overpowering is that gloom, that no correctness of architectural form, or distribution of parts, can counteract it, even in such an instance as the palace of Hampton Court."—DALLAWAY'S *Observations on English Architecture*, p. 191. The vast extent of Hampton Court, and the grand forms of the ancient buildings, necessarily produce an imposing effect: but the materials still betray their meanness. The chequered lines of dark brick, very common in buildings of that age, are symptoms of degenerate taste.

† See Vol. I. page 32, of this work.







Gable of the Great Hall

Hampton Court - Palace.

Gable in the Hall, Front.

C. More del. J. Taylor sculp.

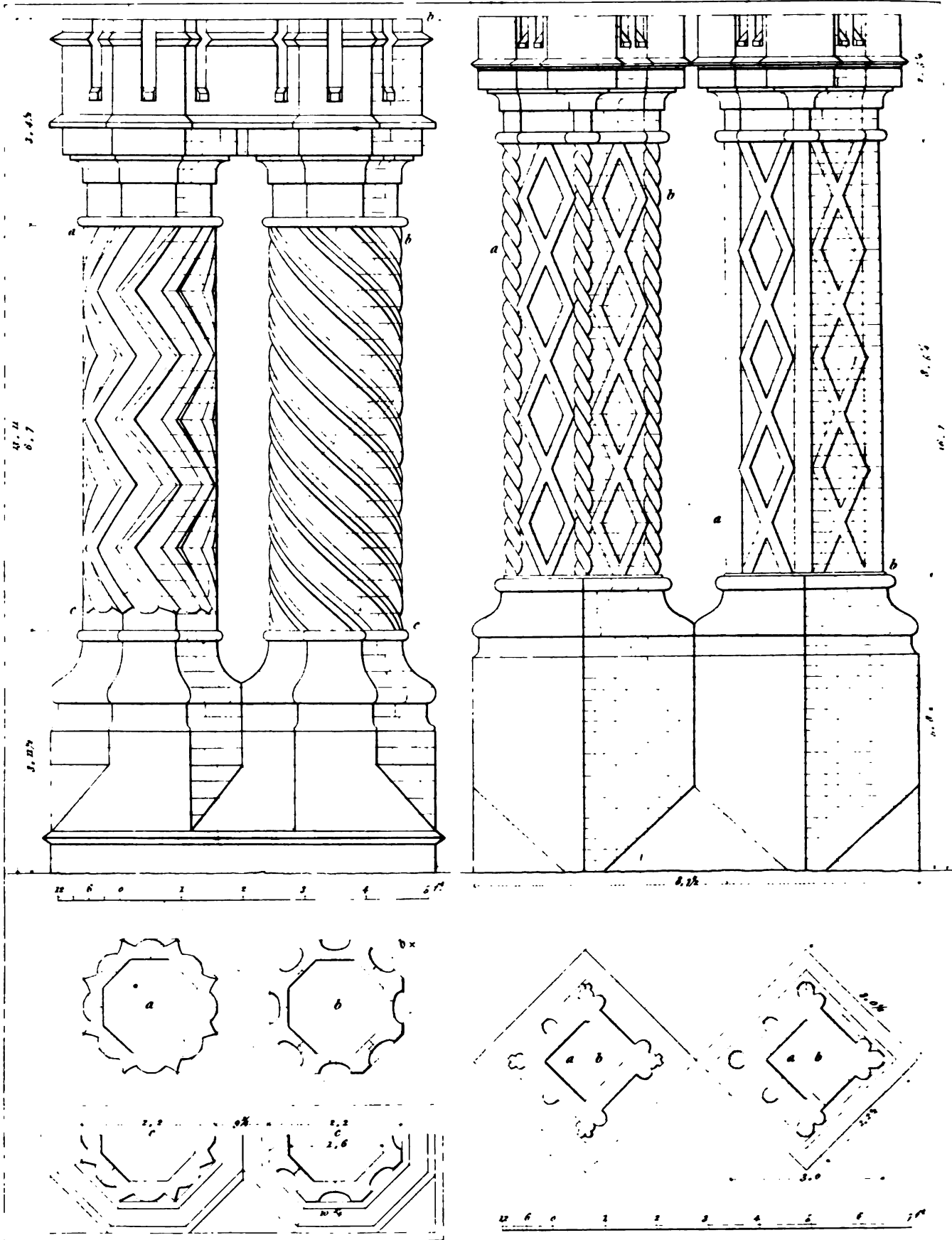






*Lactaria*, *Lactobacillus* i *Lactococcus* s'p. *Bifidobacterium*, *Clostridium*, *Saccharomyces*.





J. Rogers, del.

W. Side of the first court.

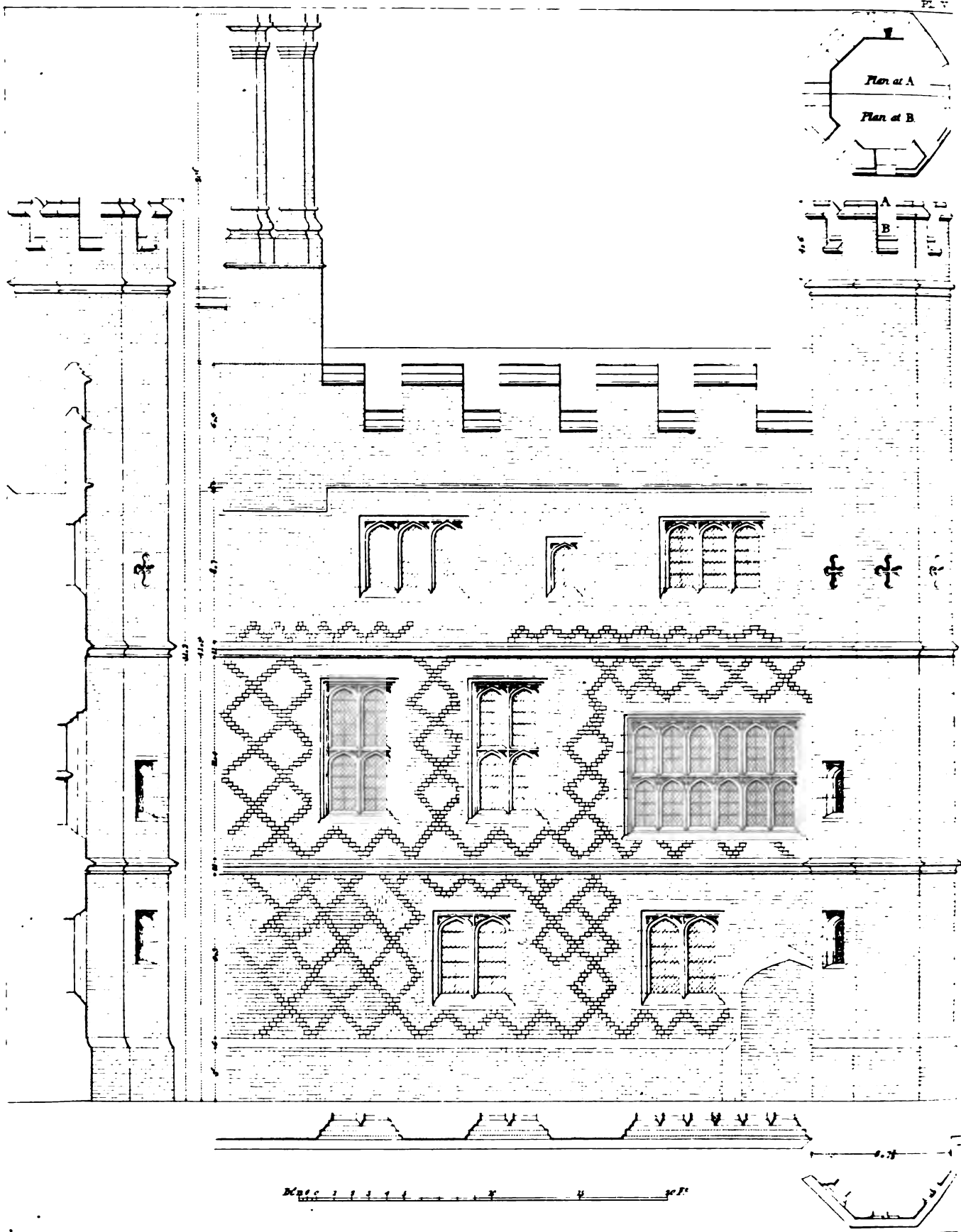
Hampton Court Palace Chimney shafts.

London: Published by J. Taylor, 39 High Holborn, W.C. 1, 1875.

W. Side of the fountain court.

J. Rogers, del.





A. Pugin del.

J. Moore del.

Hampton Court Palace. Elevation of part of the inner court.

upon the entrance-tower; and the animals, serving as crockets, correspond to the decorations of the hall.

C. Enlarged section of the cornice beneath the window. D. Section of the coping, on a larger scale than in the elevation.

The plan of the windows is shown at the bottom.

PLATE III.—(C.\*) CHIMNEY-SHAFTS IN THE FIRST COURT.

THE English mansions of the 15th and 16th centuries frequently exhibit chimneys of very beautiful forms, and highly decorated. The ancient parts of Hampton Court are much embellished by chimneys, which rise above the battlements like slender turrets, variously grouped. This plate shows two specimens of these chimneys. They are constructed of fine red brick, moulded and rubbed with the greatest nicety. The fretwork on the shafts shows many different patterns, and the shafts vary in plan; some being circular, some square, but set together diagonally, some octangular: their elevations do not vary much, and all have the same sort of basement, and embattled capital. The first specimen has the different shafts carried up solid; in the second, and in most of the rest, these are separate, which produces much the best appearance.

The letters a. a. b. b. refer to the plans of the shafts; c. to capitals, of which the curved outlines must be remarked; these being very prominent in the actual examples, and having a fine effect.

PLATE IV.—(Z.) CHIMNEY-SHAFTS IN THE FIRST COURT, &c.

THESE specimens differ from those in the preceding Plate, as to ornamental details; but with a general resemblance of form. a. b. refer to the points at which the plans were taken, in both examples. The lines of the plans will be best understood by comparison with the elevations\*.

PLATE V.—(H.\*) ELEVATION OF PART OF THE INNER COURT.

THIS elevation may be taken as a fair specimen of the style of Hampton Court, in its inner buildings; the outer courts having only two stories, resembling in their windows the upper and lower rooms of this elevation. The liberty with which the old English builders proportioned and distributed their windows is here shown. That scrupulous attention to uniformity, which destroys the internal convenience of many modern houses, only com-

\* These specimens may be compared with those in Plate LXVI., and p. 27, Vol. I.

menced with the Italian style. The windows of the larger chambers of Hampton Court have two *lights*, or *panes*, in height; those of inferior rooms have only one; and both descriptions vary in breadth, from the broad *range-window*, next to the turret in this plate, to single lights in closets and stairs. They are all framed with stone, and all are without *hood-moulds*, which, with cornices so near above the windows, were not required.

PLATE VI.—(W.) ORIEL WINDOW ABOVE THE SECOND GATEWAY.

THE front of the gate-tower, between the first and middle courts of the palace, is here represented in part. The oriel, or bay-window, forms the most prominent feature\*. Windows of similar construction, but varying a little in detail, are set over the outer and inner fronts of the first gate. The royal arms are carved in bold relief, and extremely well executed. The section of this window shows its projection; which deserves to be well considered by the practical artist. The arch of the gate beneath is of a rounder sweep than was usual at that time; and is perhaps less graceful on that account.

A. Plan of the window. B. Moulding of the gate, in an enlarged section.

PLATE VII.—(X.) ARCH, GROINING, &c. TO SECOND GATEWAY.

THE form of vaulting, here displayed, has been frequently termed the *fan-groin*, from the manner in which its tracery seems to expand. We find this elaborate form of vault on a grand scale in the royal chapels of King's College, Cambridge; St. George, Windsor; and Henry VII., Westminster: also in the choir of Bath Abbey Church, &c. The outer gate of Hampton Court has a vaulting of similar workmanship; and the oriel of the great hall displays the *fan-groin*, with pendants on a small scale, with extreme beauty and delicacy.

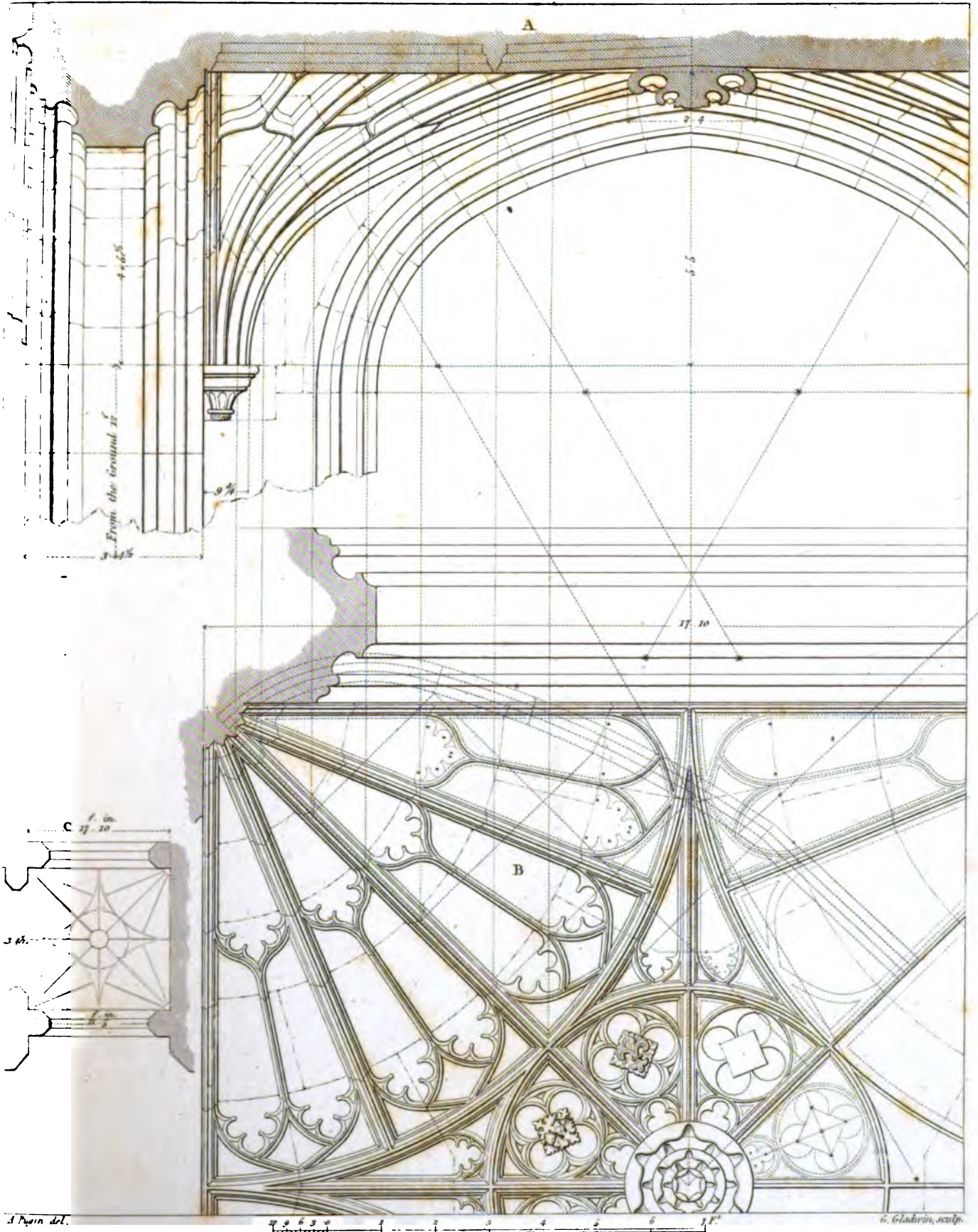
The stones of which this vault is formed are marked at the joints; the sweep of the diagonal rib is drawn in dotted lines upon the plan; with several other particulars necessary to the full development of the construction.

\* This window may be compared with one in the Chancellor's house, Lincoln.—See Plate LVIII. and page 13, of Vol. I. That window has a much freer and bolder projection, and of course a better effect, of which the elevation does not give a sufficient idea. The gate opposite to this in the inner quadrangle of Hampton Court, has been modernized, the date of 1732 showing the time of the alteration. The architect has attempted something *Gothic*, but finding himself unequal to the execution of a vaulted roof like the others, has substituted a wretched imitation in stucco; and instead of an oriel over the gate, has put up a window of his own invention, too contemptible to be described. The disgrace consequent on such *inventions* should warn modern artists to study the ancient works before they *invent*.



W





Hampton Court Palace. Arch. groining, &c. to 2<sup>nd</sup> Gateway.

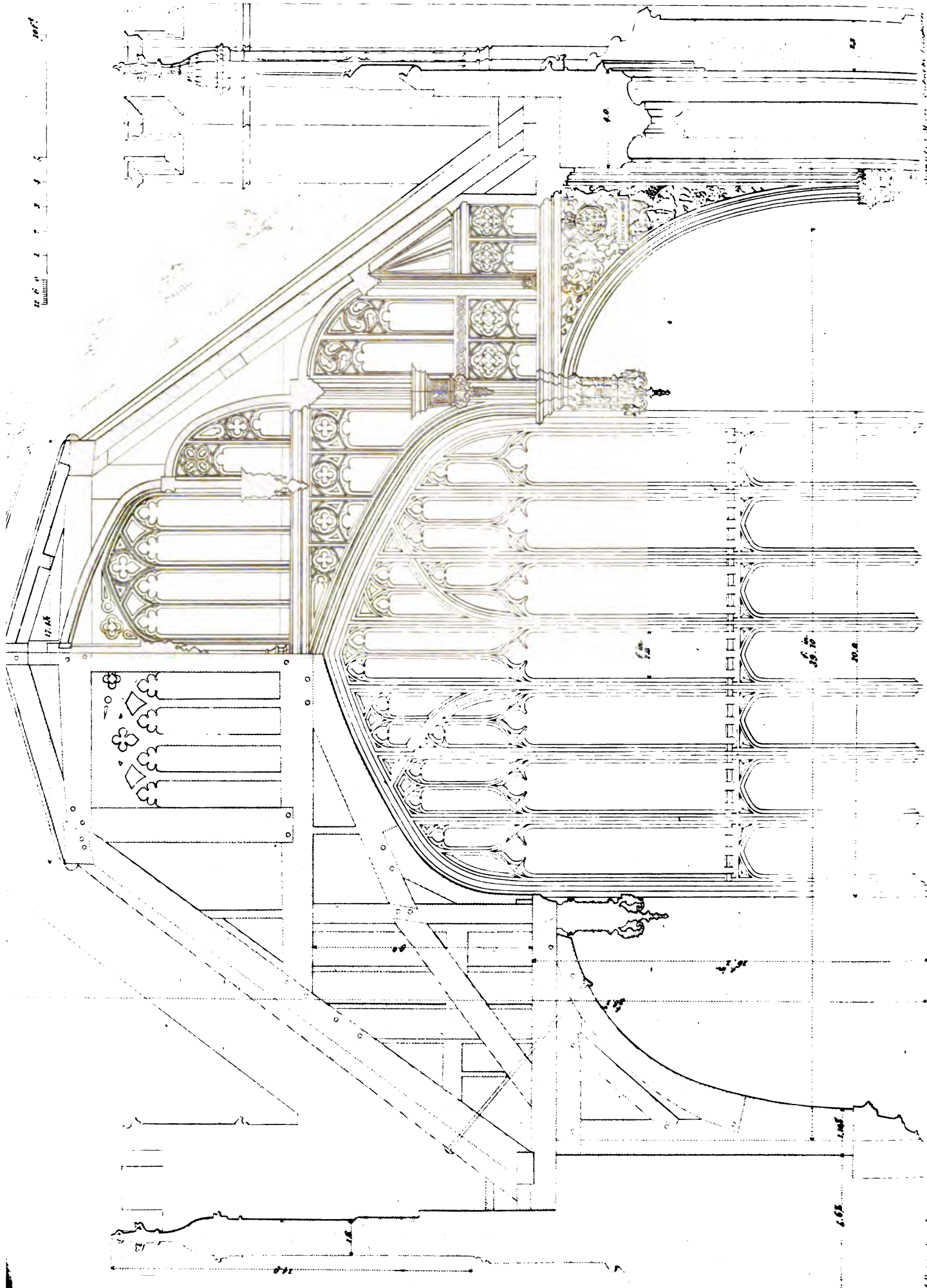
London Published by J. Taylor, 20 King's Bench Lane 1829.







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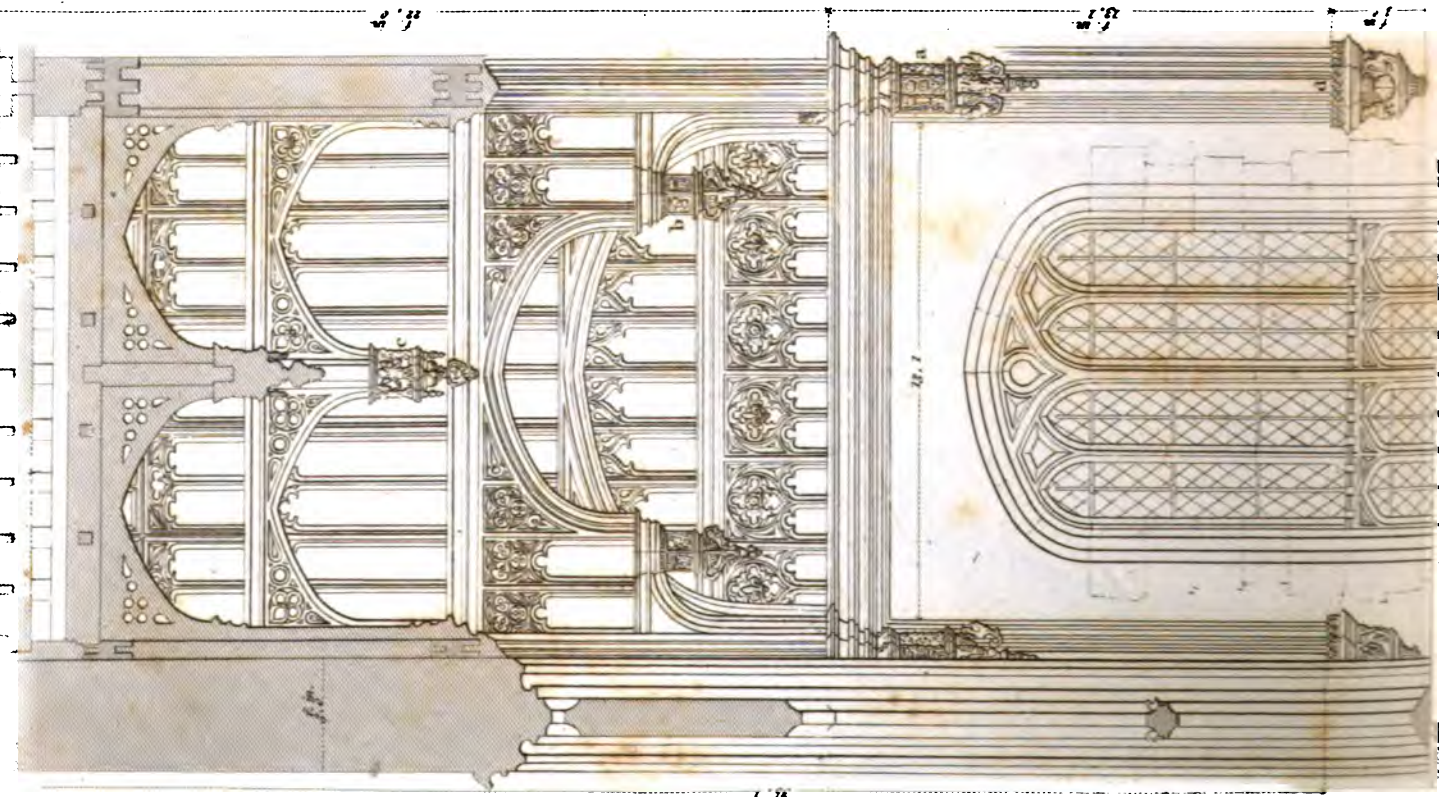
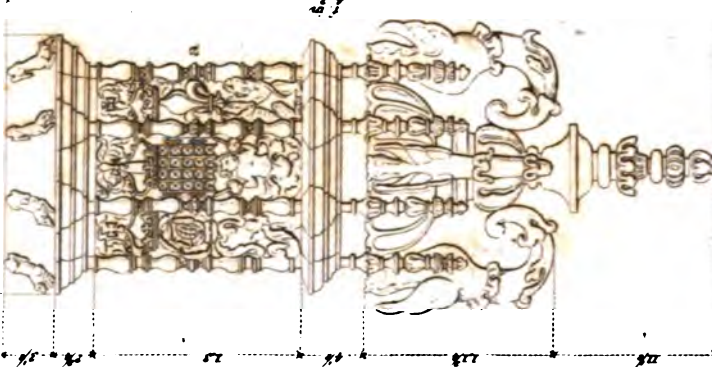
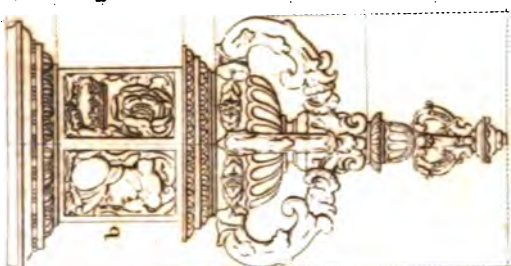
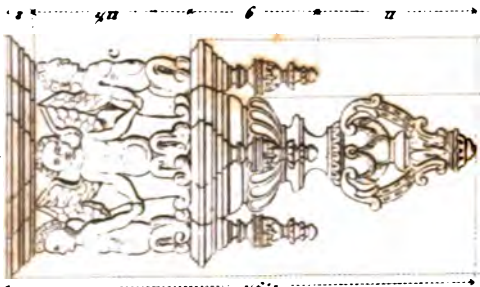
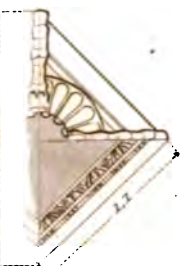
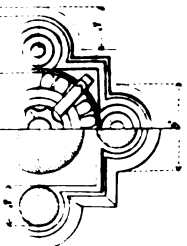
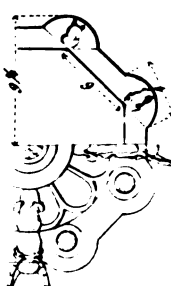
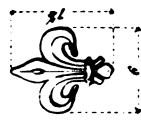
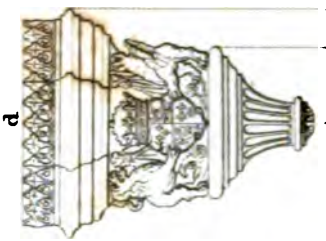


Choir and Apse of the Church of St. Mary, Winchester

1865







A. Perpendicular section of the structure. B. Horizontal delineation. C. Plan of the entrance on a small scale. The opening on the left leads, by a spacious flight of steps, from this gate to the great hall.

PLATE VIII.—(A.) GREAT HALL: TRANSVERSE SECTION OF THE ROOF.

THE roof of the Hall of Hampton Court has been noticed as the most florid in its decorations of any in the kingdom. That of the hall of Christ Church, Oxford, built by Cardinal Wolsey a few years earlier, is much more simple, and scarcely less beautiful. The roof of Crosby Hall may also be compared to it, though this is by far the finest; in richness of effect it can hardly, indeed, be exceeded: in grandeur, Westminster Hall proudly maintains a superior claim\*.

The construction of one *principal* is shown in this Plate; half in section, half in elevation. The flattened pitch which it takes at top is very uncommon: the Chapter House of Canterbury Cathedral may have been taken as a model, the roof of that structure being of similar shape externally. The principals of this roof follow the distribution of parts adopted in the earlier structures of Eltham and Westminster Halls; each consisting of an arch, supported by two half-arches. The curved ceilings in the upper part of this roof, with the lesser pendants descending from them, are peculiar to it.

PLATE IX.—(B.) LONGITUDINAL SECTION OF THE ROOF.

THIS Plate, with the preceding one, will explain the mechanism of the whole frame of the roof, which consists of seven bays in length. In the details of ornament, several mouldings and figures partake of the Italian style; and the royal arms and crown, with various badges, and particularly the initial letters H. J., fix the date of its completion to the years 1536, or 1537; Jane Seymour, Henry's third queen, being married to him in 1536, and dying at Hampton Court the next year.

a. One of the larger pendants. b. c. Pendants of the second and third tiers. The plans of these parts are given beneath the elevations.

d. One of the stone corbels from which the roof springs.

\* See pages 17, 18, 19, 20, 21, and 22, of Vol. I.; with the Plates there referred to. The hall of Hampton Court measures 106 feet by 40, and 45 high within the walls. That of Christ Church, 115 feet by 40, and 50 high. The hall of Trinity College, Cambridge, is 100 feet by 40, and 50 high. It was built in the same reign, and in imitation of that of Christ Church; but plainer in decoration.

The east and west ends have each a great *gable-window*, such as is shown in Plate A. The sides are lighted by windows similar to that in Plate B. An oriel, reaching from the floor to the roof, projects from the south side, at the upper end of the hall, filling the space of one bay. The panels in the ceilings of the roof were originally painted blue; the projecting parts showing the colour of the oak. In a late repair the whole has been painted: the panels blue, the frame-work and ornaments of a colour intended to represent oak; but the tint is far too raw and glaring. The nut-brown colour in Christ Church hall, set off by gilding on the ornaments, would have afforded an excellent pattern.

PLATE X.—(V.) ELEVATION OF THE MUSIC GALLERY IN THE GREAT HALL.

THE chief entrance to the halls of ancient mansions was almost invariably placed on one side, behind a wooden screen, which enclosed the space of one bay, at the lower end of the hall. Other doors, communicating with the kitchen, and its attendant offices, also opened into the passage formed by the screen; above which was a loft for the minstrels, who always played at great feasts. The screen was generally divided into three compartments, leaving two openings, through which the company passed, and servants brought up the dishes.

This elevation shows one opening of such a screen in the hall at Hampton Court. The front of the gallery above has been destroyed\*. The cornice

\* This was probably done when a temporary theatre was erected within the hall in 1718, which continued to block up the interior of this magnificent room till 1798. As only a few specimens are taken from the hall of Hampton Court, it may be useful to add in a note the particulars of its description already given. The south side occupies the breadth of the inner principal quadrangle of the palace. It is raised upon a low story, designed for cellars, or butteries. The roof has been described. Originally a lantern was raised upon it, over the hearth;—(see note in page 18, Vol. I. on such hearths and lanterns) and the four turrets, which rise at the angles, were finished by cupolas covered with lead. Deprived of these ornaments, the roof appears rather too prominent; but it still rises above the surrounding buildings with a most noble effect. A vast number of interesting old portraits, which now remain in this palace and in that of Kensington, many of them in obscure situations, might be advantageously transferred to this hall. Its walls, despoiled of the tapestry which used to adorn them, now look naked. The hall of Christ Church is thus adorned with portraits, which make a magnificent show. Those now dispersed in the chambers of Kensington and Hampton Court, if thus collected, would make this hall a most valuable national gallery. An interesting view of the Hall of Hampton Court, is engraved by Vardy: and other views, internally and externally, are given in Lysons's "Environs of London." A view of Hampton Court, drawn by Holbein, was engraved by the Society of Antiquaries, for Vol. II. of their "Vetusta Monumenta;" as also was

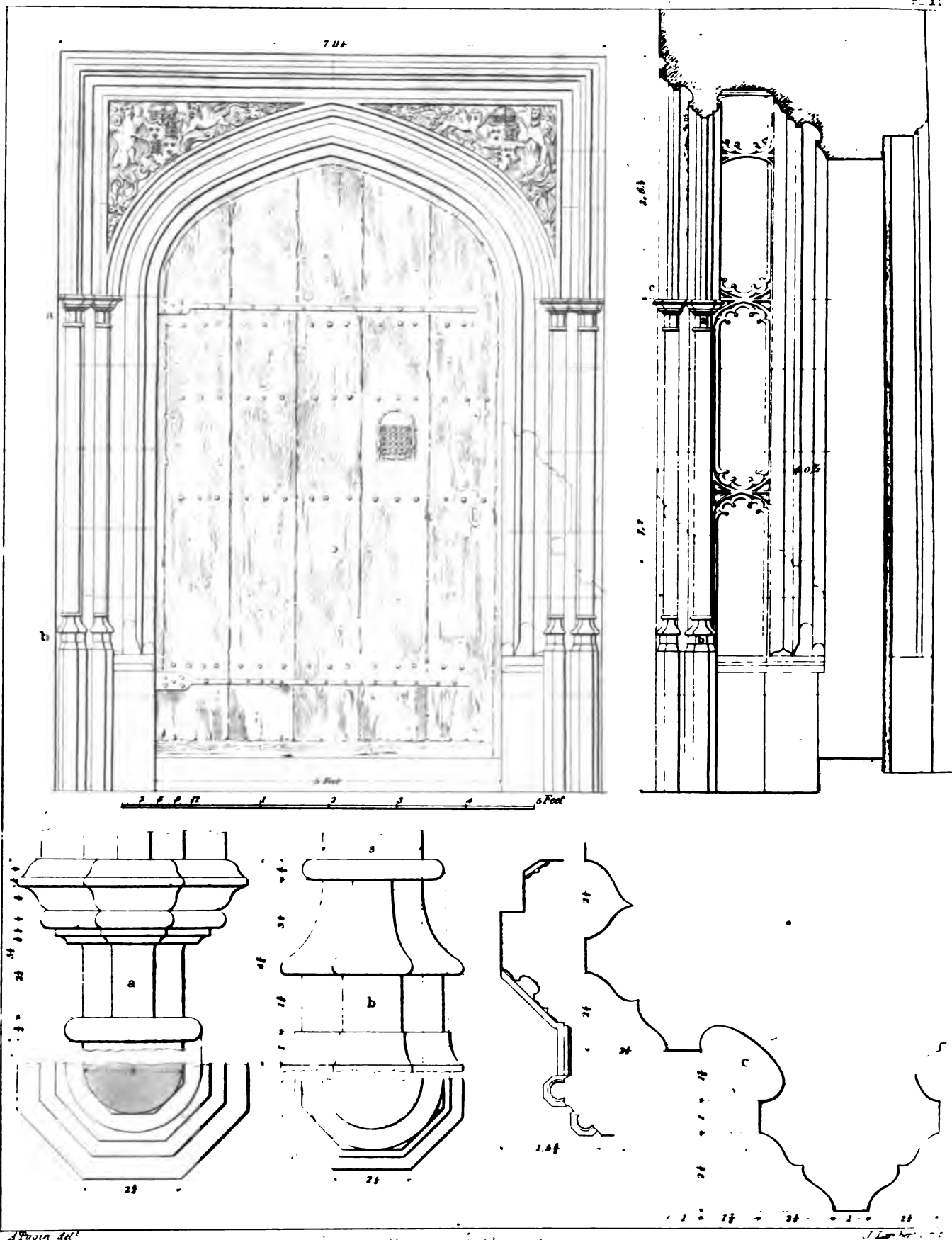


*Hampton Court Palace, Elevation of the Music Gallery & Great Hall.*

London, published by J. Taylor 35 High Holborn June 1900.







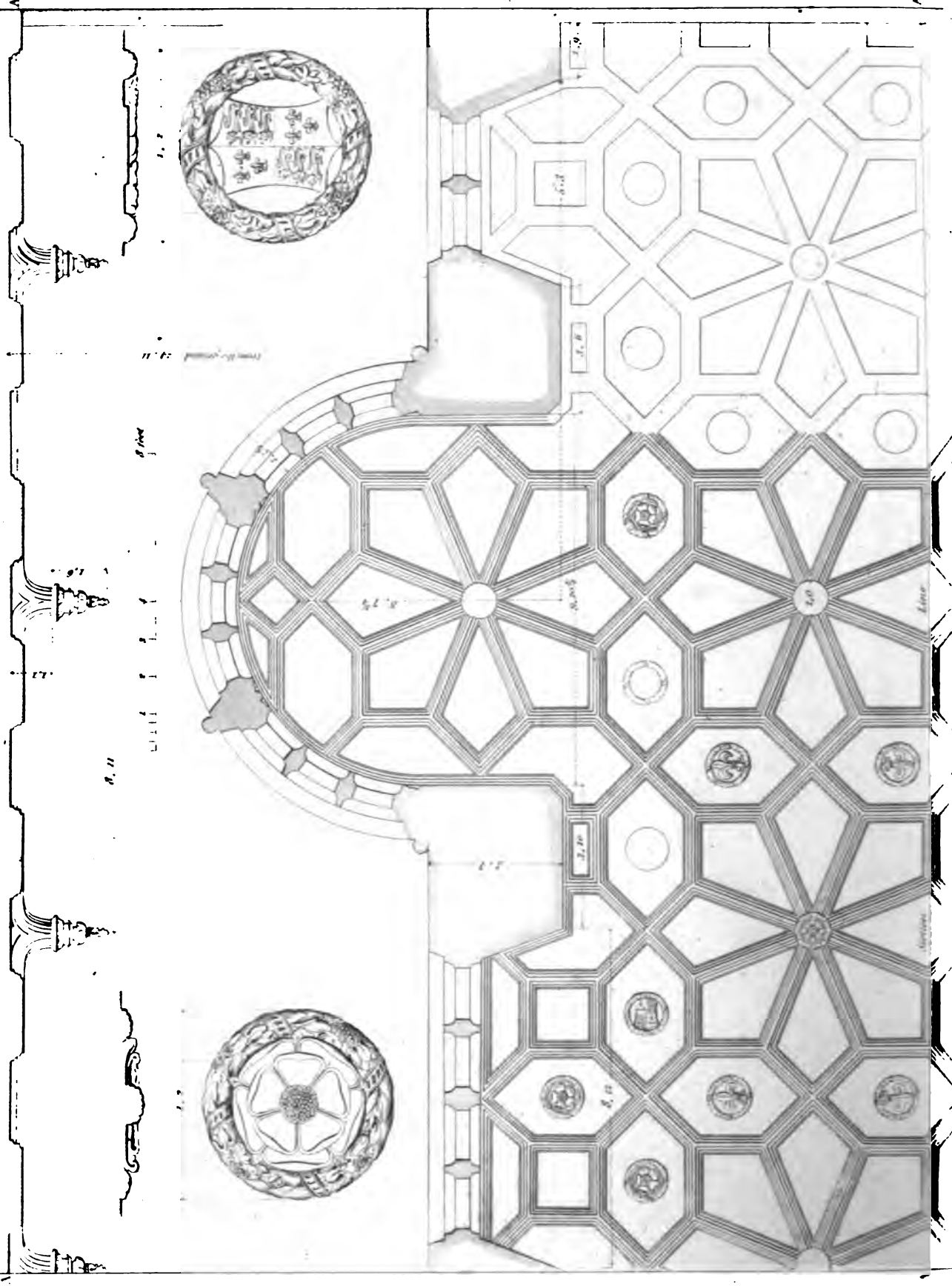
Hampton Ct. Palace,  
doorway opposite crick window Great Hall?  
[under a painted tree in garden of Hampton Ct.]











seems to have lost some fretwork, the grooves for such an ornament appearing under the mouldings. The sections, &c. of the details require no description. The badges and cipher of king Henry appear amongst the ornaments.

PLATE XI.—DOORWAY ON THE NORTH SIDE OF THE GREAT HALL.

THIS Door led from the *high place* of the hall to the *great chamber*, the drawing room of modern times. The manner in which this door is recessed deserves notice. It produces a very good effect in the actual subject. The door itself is quite plain, having not the least ornament excepting the iron handle, or knocker, which is pierced, and moulded into the form of a portcullis, one of the badges of the house of Tudor.

PLATE XII.—(D.\*) ELEVATION OF THE ORIEL, AND TWO OTHER WINDOWS IN THE WITHDRAWING CHAMBER.

THIS apartment adjoins to the upper end of the hall, to which it was an immediate appendage, serving as a more private room, to which the ladies retired from the noise and parade of the hall; and where suppers and evening banquets were frequently served. The plan resembled a hall, being entered at the lower end, and having an oriel window near to the high-table. This Plate shows part of the front, of which the oriel is the most distinguishing ornament. The long window next to it is of very uncommon proportions. Three or four other windows, placed very high, range from the oriel to the lower end of the room. The walls retain their ancient tapestry, part of which is shown in the Plate\*.

PLATE XIII.—CEILING OF THE WITHDRAWING CHAMBER; PLAN AND SECTION.

THE ceiling of this apartment is formed of wood, painted and gilt. The surface is divided into compartments by moulded ribs, the principal intersections

another view, taken on the side next to the Thames, from a painting belonging to Sir Joseph Banks. Both these views show that the buildings taken down by king William were exceedingly irregular, and many of them of later date than those raised by Henry VIII. The turrets on the hall and gates, which now have only battlements on the top, were then crowned with cupolas and finials. One of these leaded cupolas, ornamented with crockets, is yet remaining: many such formerly adorned the royal palace of Richmond, now demolished.

\* Scenes in the siege of Troy, with certain allegories, &c. form the subjects. In that part shown in the Plate are seen the Fatal Sisters carried forward in a chariot, prostrating and bearing down multitudes of all ranks in their progress. Over the chimney, on small pieces of tapestry, are the arms of Wolsey, impaled with those of his archiepiscopal see of York.

of which descend in small pendants, intermixed with carvings of the initials H. J., the rose, &c., in wreaths of foliage; from which this room appears to be of the same date as the hall. The section shows the depth and outlines of the pendants and ribs. The plan shows the projection of the oriel, which is rather singular in forming a semi-circle\*. On the outside it looks very well. The interior of this apartment is altogether grand and interesting. A passage has been erected across the lower end; a modern door has been cut through the upper end of the hall into it; and the fire-place is modernized; but its ancient state is mostly preserved in other particulars.

#### ST. MARY'S CHURCH, OXFORD.

ST. MARY'S, or the University Church, Oxford, was built in the reign of Henry VI., John Carpenter, bishop of Worcester, formerly president of Oriel College, being a principal benefactor to the work†. It is a spacious, light, and elegant structure; a fine specimen of the greater parochial churches of the 15th century. Plans, half section, and half elevation of the spire, are given in Vol. I. Plate LXXII. of this work.

#### PLATE XIV.—TRANSVERSE SECTION OF THE NAVE AND SOUTH AILE.

THE *Transverse Section* is taken across the west end of the nave and south aile. The roof, which is of timber, of a very flat pitch, with arched spandrils over every column, is shown in this Plate, together with the thickness of the side-walls and arches, with the windows of the west front, &c.

#### PLATE XV.—COMPARTMENT OF THE SOUTH SIDE OF THE NAVE.

THE second Plate taken from this church, gives the elevation of the first bay, or "*Compartment of the South Side*" of the nave, from the west end. The

\* The Prior's chamber, in Castle-Rising Monastery, had a window of nearly similar plan.

† The steeple, which constitutes a principal object amongst the magnificent buildings of Oxford, is set on one side of the nave, about the middle of the length of the church. "In the reign of Henry VII. the university church of St. Mary was built by John Carpenter, bishop of Worcester, and formerly provost of Oriel College. The choir, at least, and the spire, rose in consequence of his benefaction."—DALLAWAY'S *Observations on English Architecture*, p. 123. This account is evidently erroneous; for bishop Carpenter died in 1477, long before Henry VII. won the crown: and the tower and spire are of a very different style to the church, and appear to be of the preceding century.—See an *Elevation of the whole Steeple*, in "*Specimens of Gothic Architecture, selected from Ancient Buildings at Oxford:*" drawn by F. Mackenzie and A. Pugin; and published by J. Taylor, High Holborn; 4to. sixty-one plates.

a a, Centre of Arch back part of Aile.  
 b b, Centre of the Arch of Window.

*Transverse Section of St. Mary's Church, Oxford.*

London, Published by J. Taylor, 59, High Holborn, Dec<sup>r</sup> 1, 1822.

J. Cloghien, sculpt.

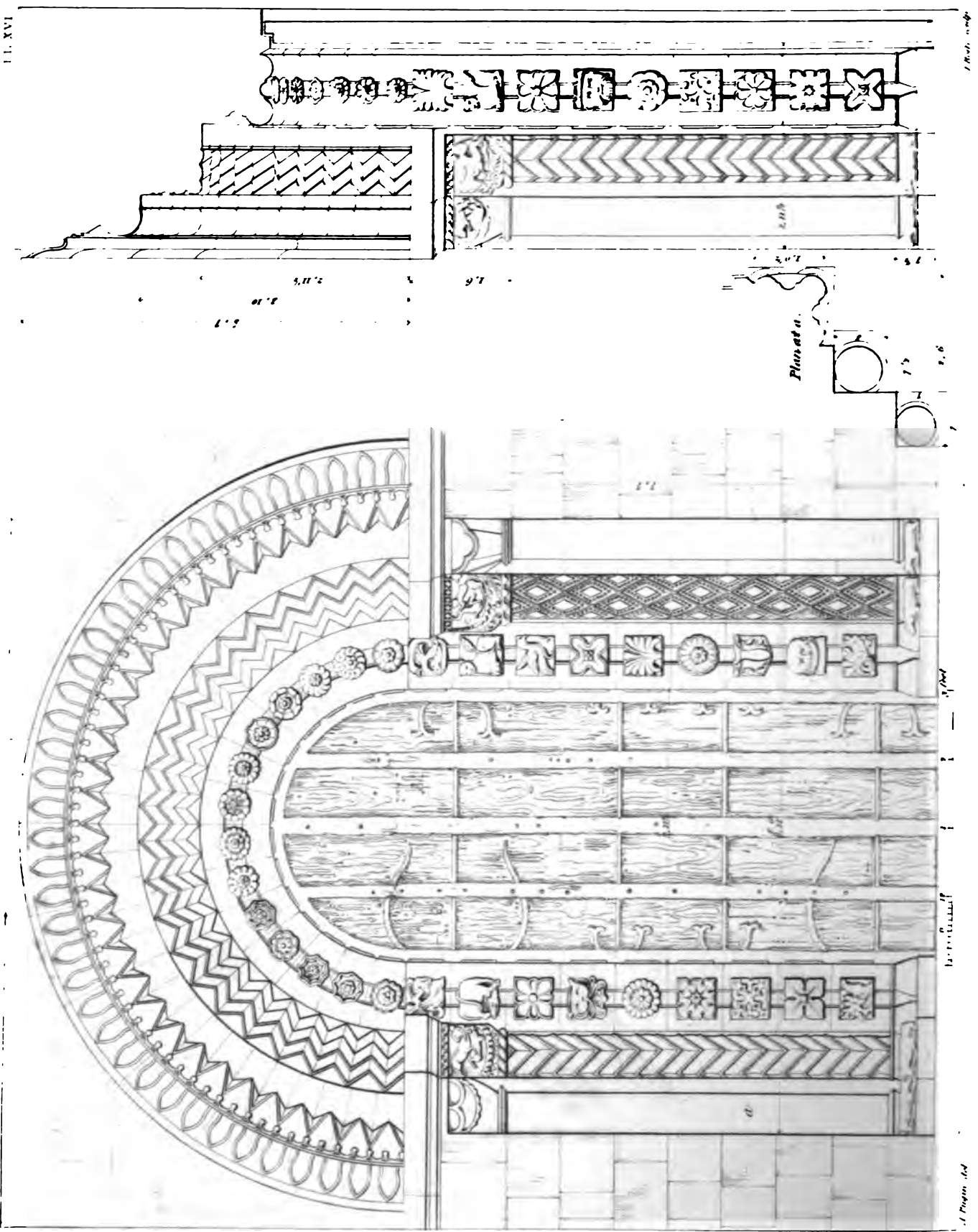


*J. Clephorn sculp.*





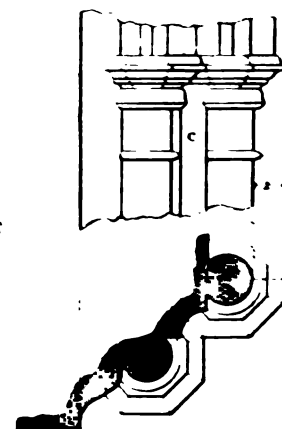
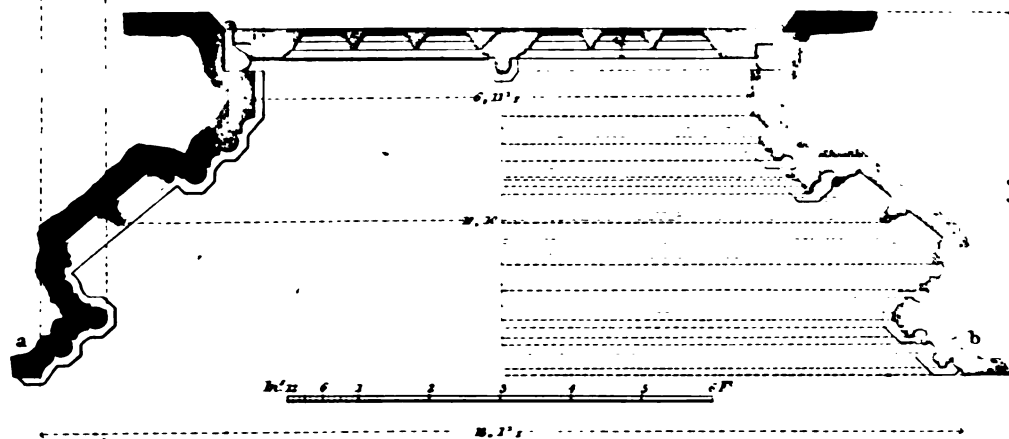
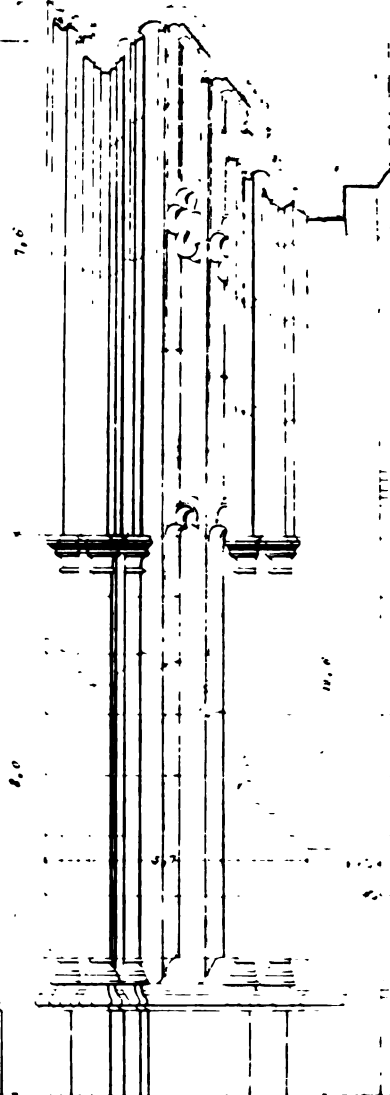
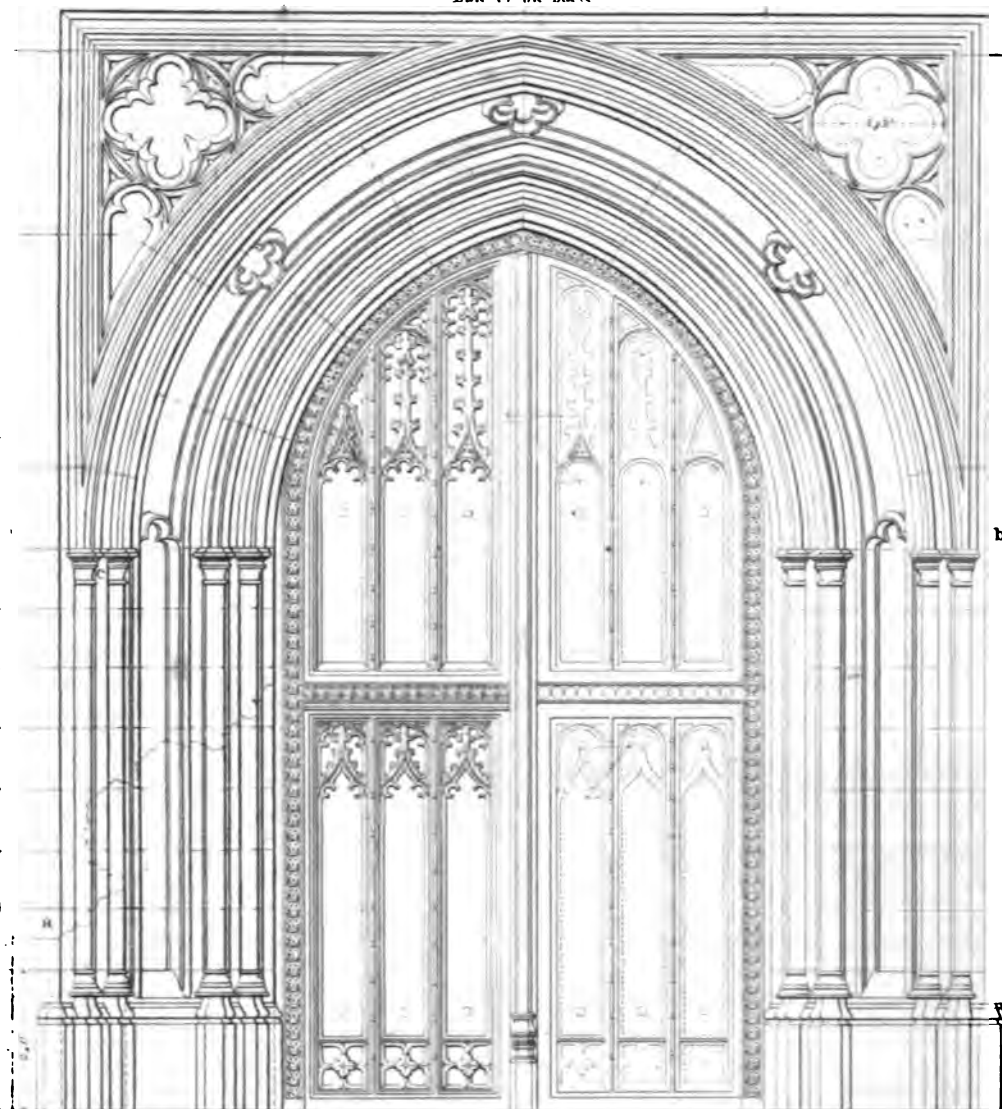




Archway of the Temple of Apollo at Delphi



Line of the Label



A. Pugin del.

St. Saviour's Church, Southwark, West Door.

London Published by J. Taylor, 32 High Holborn, June 1 1822.

nave and ailes contain seven bays in length. The choir has no ailes. All the details of workmanship have been finished with scrupulous attention, and an effect of great neatness is produced, without the boldness and strength which distinguish the fabrics of an earlier style.

a. Enlarged plan of a column. b. Section of the mouldings of one of the principal arches : where we may notice, that these arches do not take the flattened sweep of those in the side window. c. Jamb of a window enlarged.

PORCHES AND ENTRANCES.

PLATE XVI.—(T.) SOUTH DOOR OF IFFLEY CHURCH, OXFORDSHIRE.

THE church of Iffley, near Oxford, is one of the most curious architectural monuments remaining in the kingdom. The nave, tower, and choir, retain their original forms, with the exception of a part added to the east end of the chancel, and a window or two which have been altered. The style of this interesting fabric is what has often been termed Saxon; but it appears, from the ornaments, to be scarcely of earlier date than the beginning of the 12th century\*. The doors are remarkable for the depth and richness of ornament of their jambs and arches. The second moulding, from the outside of the arch in this entrance, shows the parent form of an enrichment, exceedingly common in works of the 13th century.—See Pl. V. and p. 8, of Vol. I.

PLATE XVII.—(K.\*) WESTERN DOOR OF ST. SAVIOUR'S CHURCH,  
SOUTHWARK.

THE style of this entrance indicates its having been erected in the early part of the 15th century; and a more beautiful specimen cannot easily be found. It exhibits the superior elegance of the simple pointed arch, when compared to the compound ones, which prevailed in most works of that century. The bold projection of the arch, and the depth and precision of the many mouldings which fill it, deserve the study of those who attempt the execution of Gothic architecture. Without adhering to these particulars, nothing better can be expected than such bald and meagre designs as disgrace too many modern buildings.

The ornaments of wood upon the doors are much mutilated; but have been carefully made out and delineated. The stone-work is also somewhat

\* See "Architectural Antiquities," Vol. V., by John Britton, for ground plan, and five other Plates of this church.

decayed, and blackened with smoke. The label, or hood-mould, being entirely wanting, no attempt has been made to fill up the deficiency, lest the fidelity of these *specimens of ancient architecture* should be brought into doubt.

a. Plan of the mouldings and shafts of the jambs. b. Mouldings of the arch. c. Capitals of the shafts, or little columns, with their plan enlarged.

PLATE XVIII.—(E.) DOORWAY TO MERTON COLLEGE, OXFORD.  
DOORWAY OF CHRIST CHURCH.

THE first of these specimens exhibits a neat and pleasing example, without much ornament. It can hardly be earlier than the 15th century, but has no peculiarity to mark its date precisely. The mouldings of the jambs ought not to end abruptly; some repair has probably taken away the original plinths.

a. Section of the mouldings on a large scale.

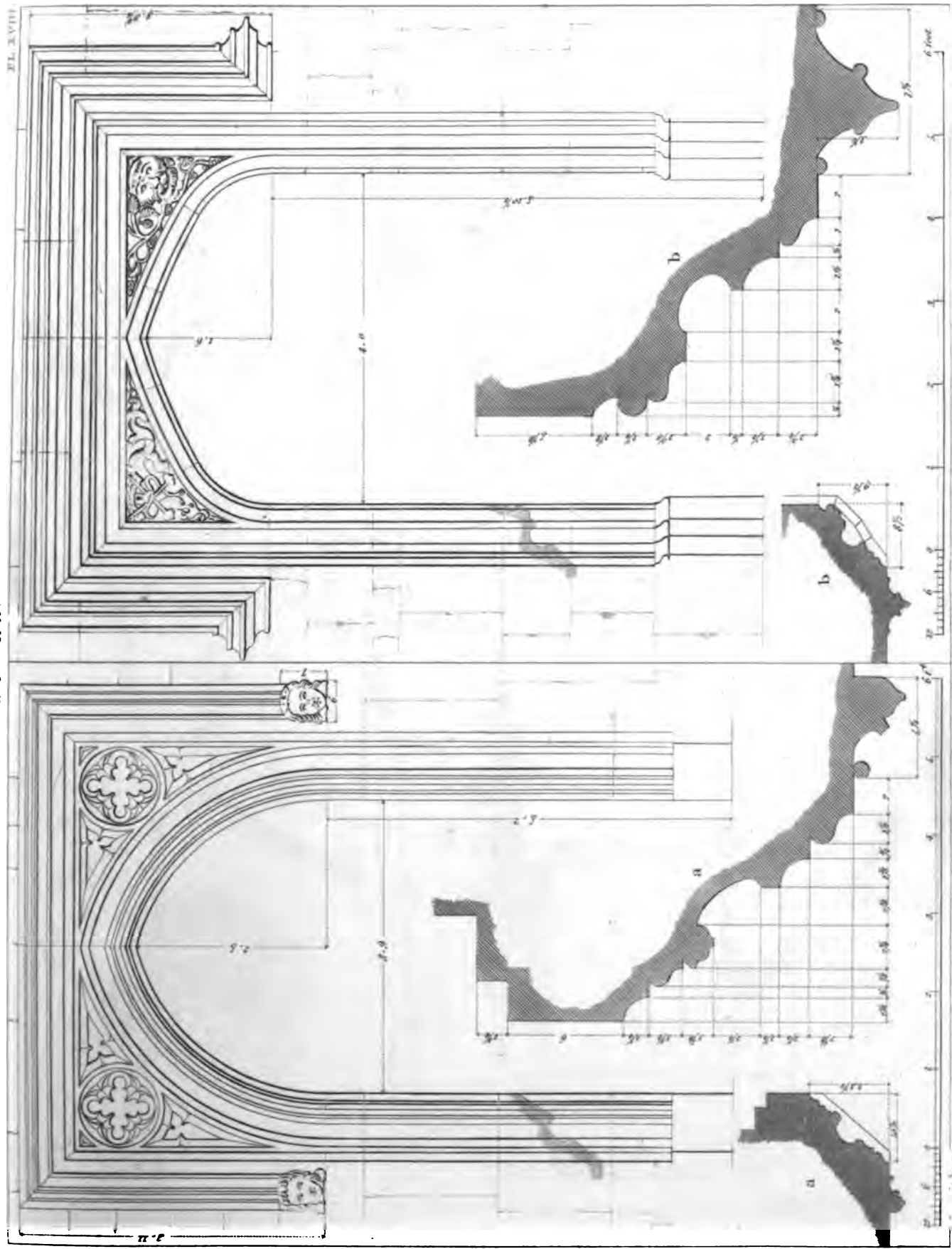
The second specimen is taken from the buildings begun by Cardinal Wolsey in 1525. This doorway seems to have been enlarged by cutting away part of the inner mouldings of the jambs and arch, which now end rather abruptly: the hood-mould appears too broad, in proportion to the jambs. The cross-keys, carved in one of the spandrels, probably refer to the founder.

b. Section of the jamb, enlarged: on which, as well as that of the preceding subject, and others in this work, it may be observed, that the manner in which the breadth and projection of each moulding is set out by lines, makes them much more easily understood by workmen, whether wood or stone be the material.

PLATE XIX.—PORCH OF ST. MICHAEL'S CHURCH, OXFORD. PORCH  
OF TRINITY CHURCH, CAMBRIDGE.

THE porch generally attached to the south door of a parish church, was anciently used in solemnizing matrimony, and for several other rites of the liturgy. Such an appendage affords a most comfortable shelter to the entrance of a church, as well as an appropriate ornament; and it is to be regretted that so many should have fallen under the *beautifying* hands of tasteless parish-officers.

The first of these specimens appears to be of a date not earlier than the reign of Henry VIII.; the style of its elevation wanting that sprightliness and free outline which is found in times of a better taste. The absence of buttresses at the outward angles, the position of the small columns, with the straight cornice above them, the details of the tabernacles, and of the



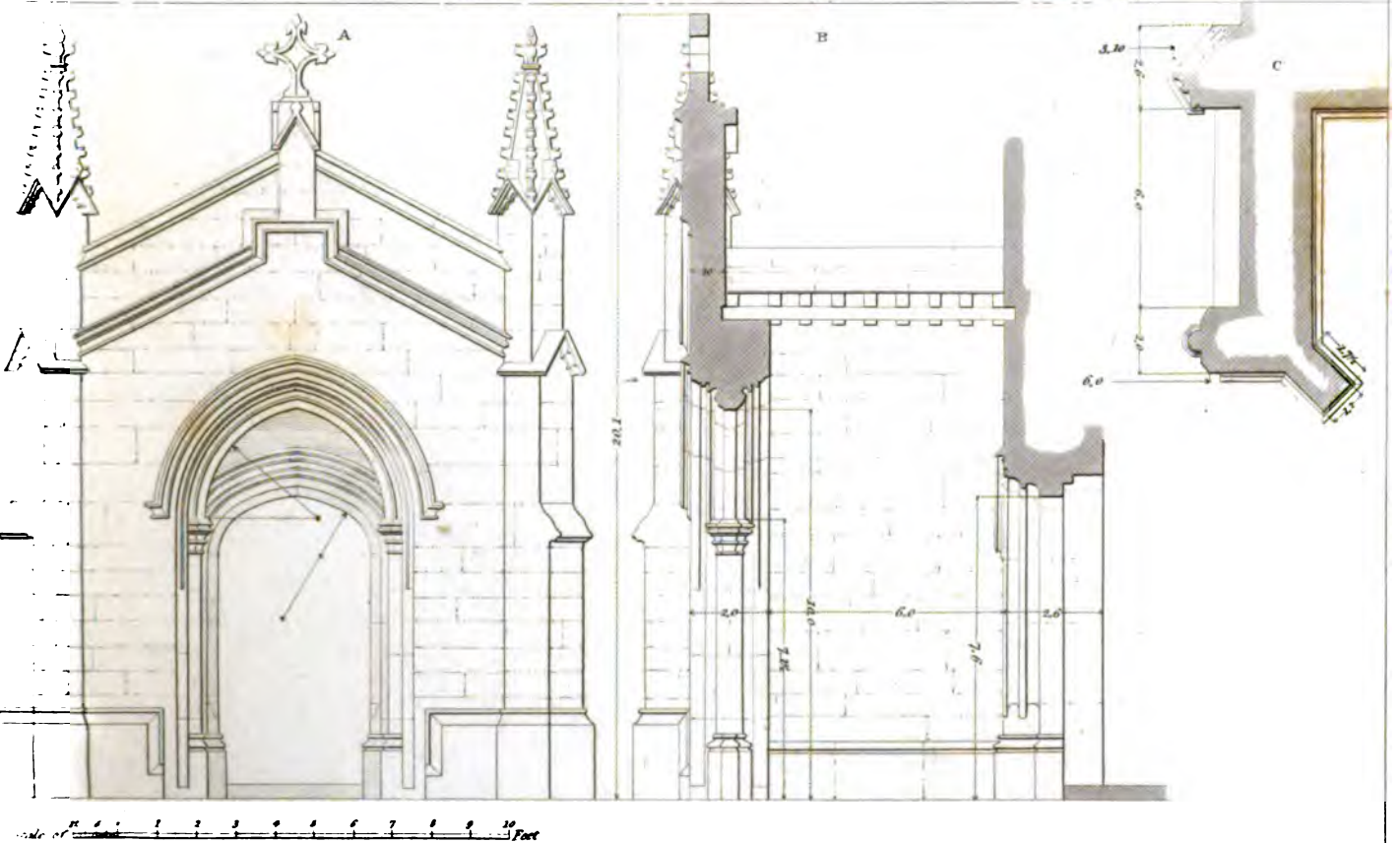
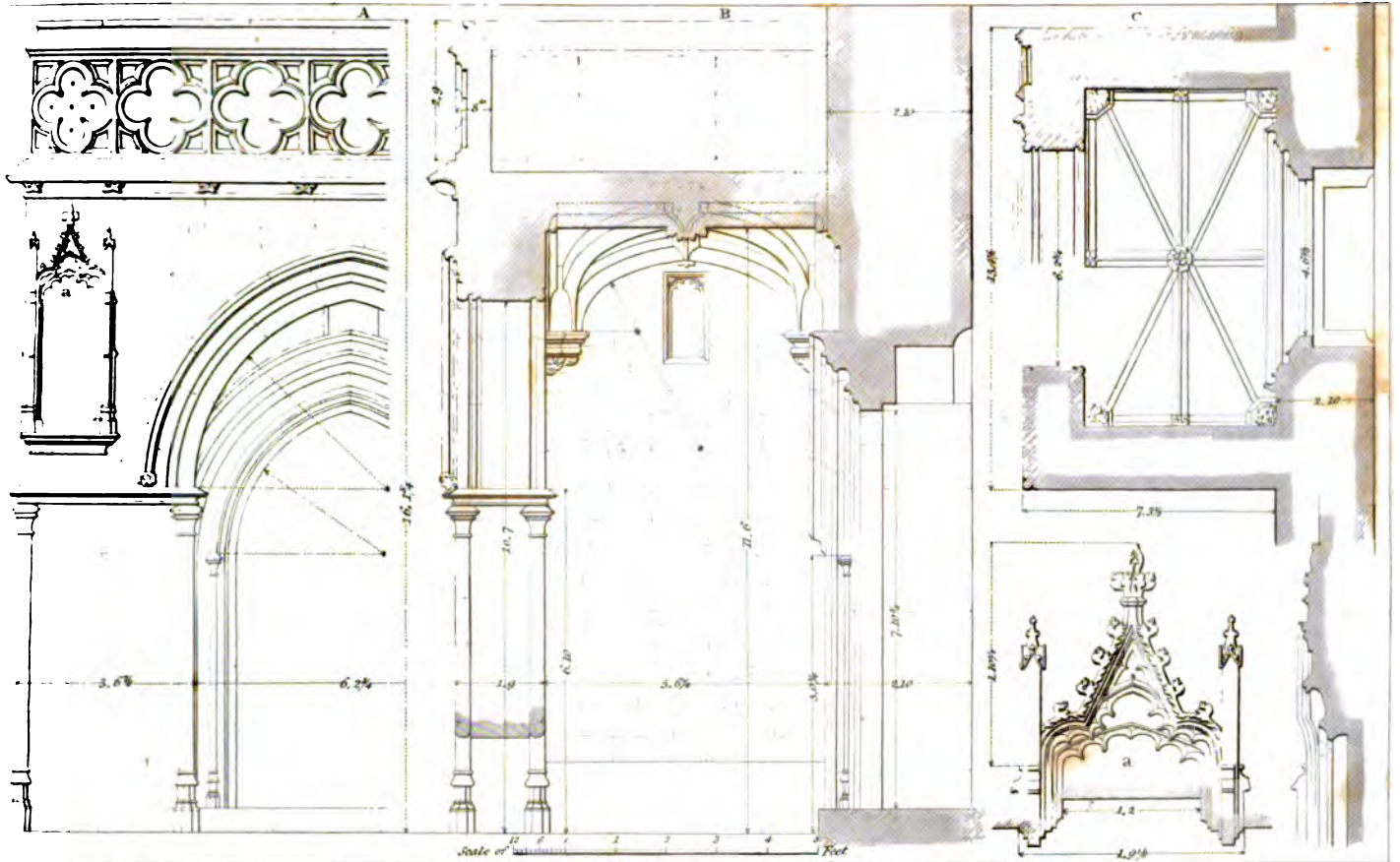
Drawing small quadrangle, Herten College.

Drawing great quadrangle Christ Church.





*Rich. St. Michaels Church, Oxford.*



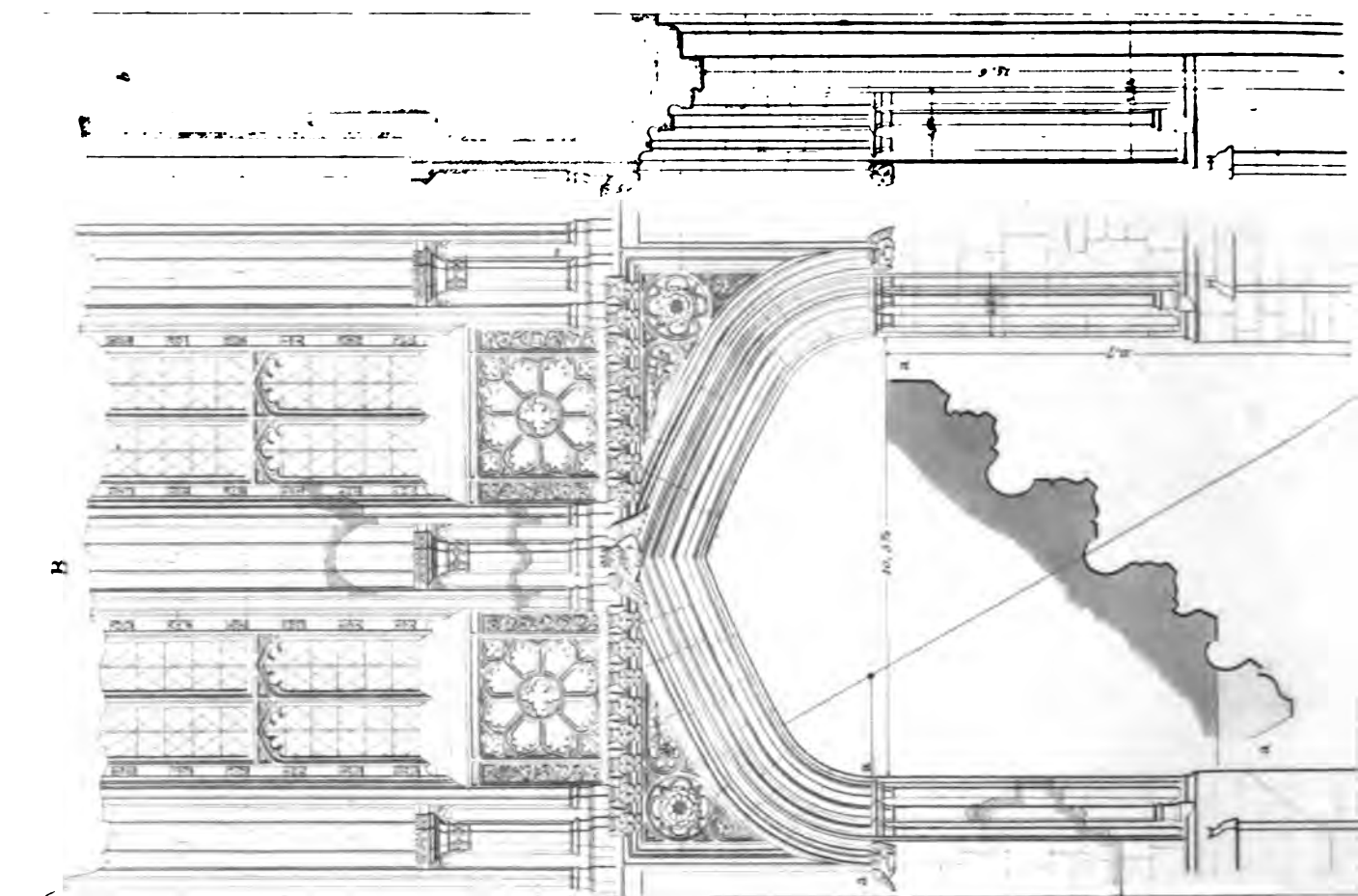
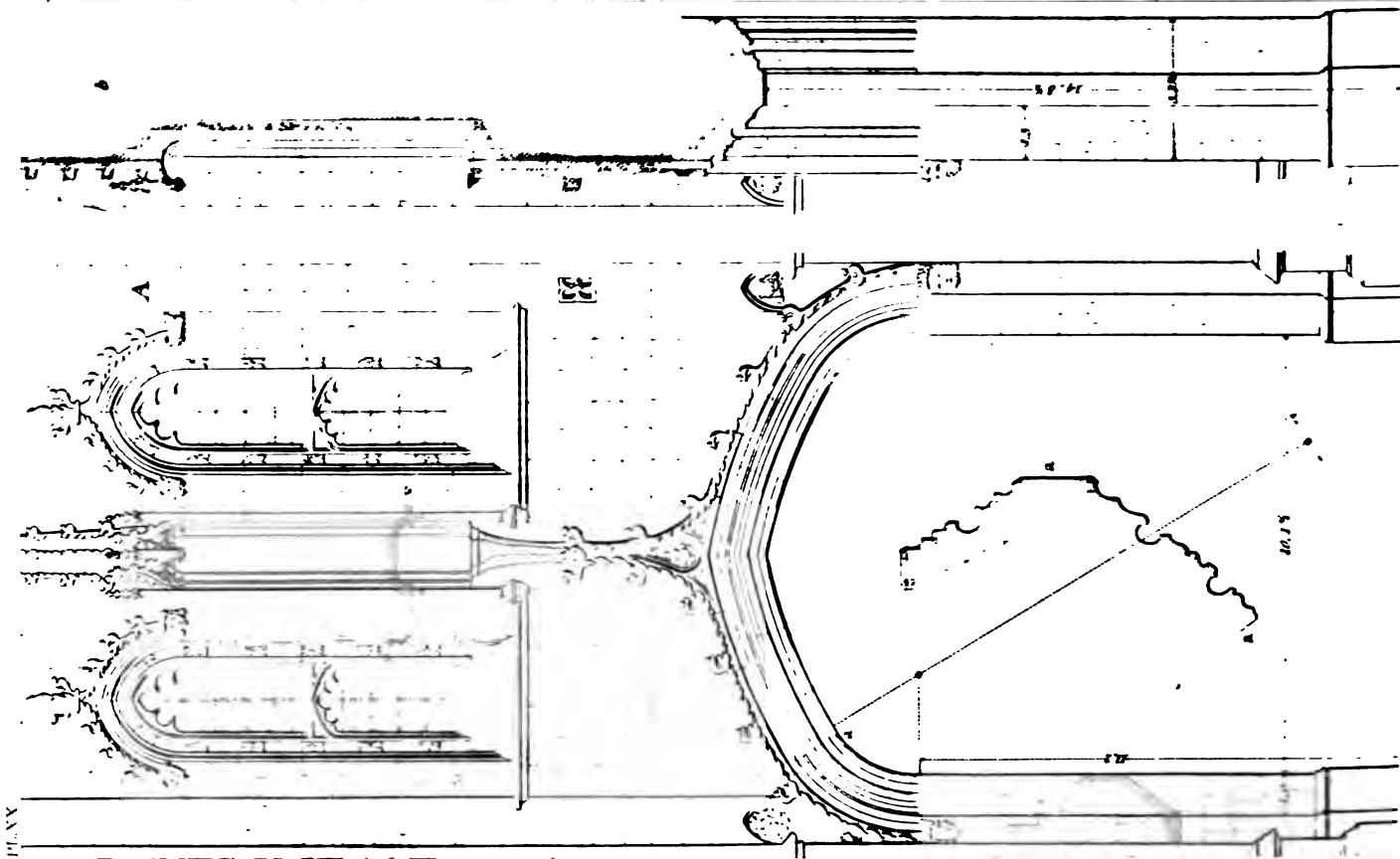
*Rich. Trinity Church, Cambridge.*

London, Published by J. Taylor, 59, High Holborn, Dec. 1, 1852.

J. Cleghorn sculp.







principal arch, as well as of the vaulted roof within, have all some indications of a degenerate style.

A. Elevation of the front. B. Section along the centre of the roof.  
C. Plan. a. Canopy of the niche, in elevation and section.

The second of these specimens appears to be of rather earlier date than the preceding one; and the proportions and general design are much more graceful. The buttresses, with their pinnacles, and the sloping lines of the gable, seem to harmonize, and produce a pleasing elevation. The inner doorway has a low arch of four centres.

A. Elevation of the front. B. Section of the whole porch. C. Ground-plan of one-half.

PLATE XX.—GATEWAYS OF KING'S COLLEGE, CAMBRIDGE.

THE original plan of King's College, Cambridge, was laid out on a scale of extent and magnificence suitable to the chapel; but the troubles that distracted the reign of its royal founder, and at length deprived him both of his crown and life, prevented his making much progress in its building; and though, amidst all his misfortunes, the king was careful to settle funds for the future erection and endowment of his college, the utmost security of legal provisions failed to protect his munificent intentions, after his power was wrested out of his hands. Immediately after the deposition of Henry VI. the College buildings were stopped, and no part was ever completely raised excepting the chapel, and that not in much less time than a century from the foundation.\* The two specimens in this Plate are taken from a court situated on the north side of the chapel, having buildings on three sides, of the age of the founder. Dr. Fuller says, this "mean quadrant was at first designed only for the choristers†." *Mean* undoubtedly it was, compared to the grand quadrangles described in the plan of the college; and the chief ornament of these buildings, the entrance-tower, never attained to half its proper elevation; but, imperfect as these buildings are, they exhibit an interesting monument of architectural taste‡.

The first *specimen* (A.) is taken from the inner front. The mouldings of the

\* The first stone was laid by king Henry the Sixth, in 1441. The choir was not finished in 1534.—See Britton's "Architectural Antiquities," Vol. I. Dallaway, Dyer, Harraden's "Cantabrigia Depicta," 4to. 1811.

† History of the University of Cambridge, p. 73, folio, 1655: bound with his Church History.

‡ See the Will of king Henry VI., in Nichols's "Collection of Royal and Noble Wills:" also the Will of Henry VII.

principal arch are not carried on in the jambs, where only a plain chamfer takes place\*. Something stiff and forced is observable in the turn of the upper member of the arch, and the manner in which the finial is carried up into a pedestal to the niche above it. The windows on either side of this niche are remarkable for consisting of single lights only, in breadth: their details are elegant, particularly the *casement*, studded with knots of foliage.

a. Section of the archivolt mouldings. b. Perpendicular section of gateway.

The second *specimen* (B.) represents the outward front of the entrance, exhibiting a much greater display of ornament than the inward one. It is much to be regretted that so beautiful a composition should have been left imperfect. Such a specimen may be compared to "the fair Corinthian porch" of classic antiquity. Nothing could be added to its enrichments; and yet no part appears loaded with ornaments. Perhaps the curious little figures of angels, which range along the straight line over the arch, had better have been omitted†, leaving the simple moulding to define the two stories: the rest of the composition seems faultless. Unfortunately, the upper story, which undoubtedly made part of the design, as well as the pinnacles and battlements for the top, are totally wanting. The heads of the windows and tabernacles might be perfected, from what is actually finished in the inner front: but a mere fragment as it is, the careful artist may select from it many hints of beautiful design, though such an elaborate work will very rarely be undertaken‡.

a. Section of mouldings to the great arch. b. Perpendicular section of the gateway.

PLATE XXI.—(S.) DOORWAY OF ALL-SOULS' COLLEGE, OXFORD. DOORWAY OF THE HOTEL DE GUISE, CALAIS.

THE College above mentioned was founded by Henry Chichele, archbishop of Canterbury. The buildings were begun in 1437. Of these but little is

\* The curious gateway to the Inn at Fotheringhay, built in the reign of Edward IV. has such a moulded arch, with plain jambs.—See "Historic Notices" of that place, by Rev. H. K. Bonney, Archdeacon of Bedford.

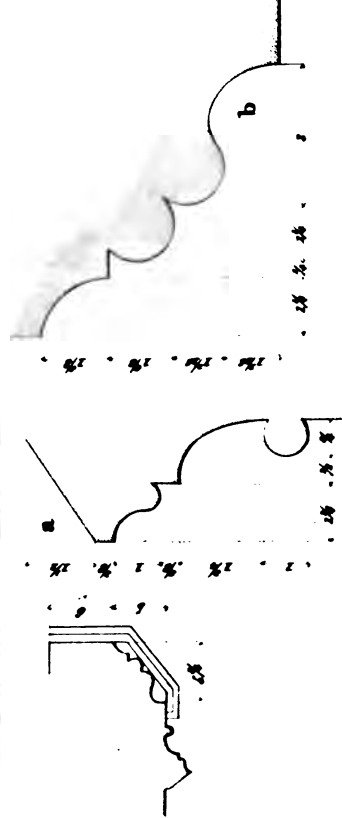
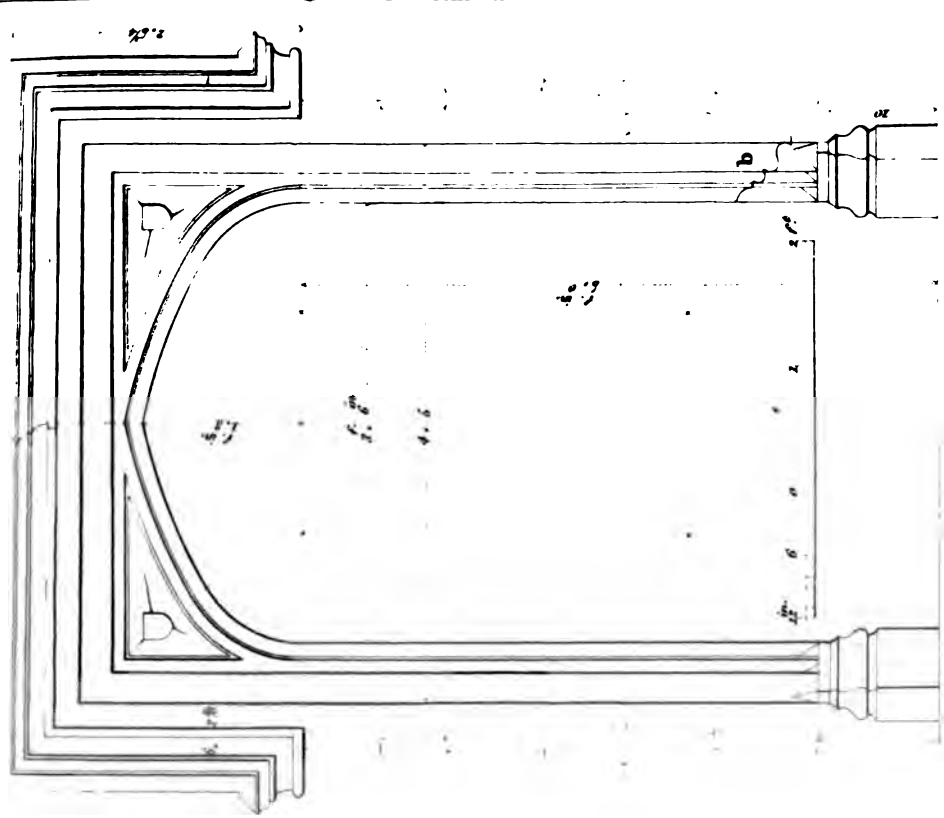
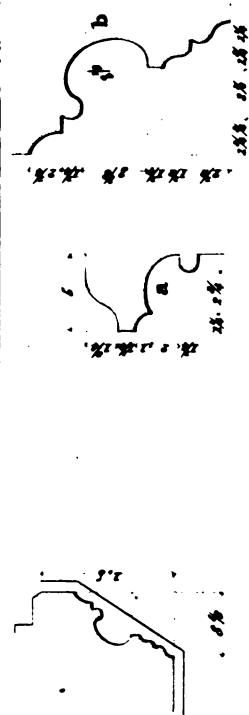
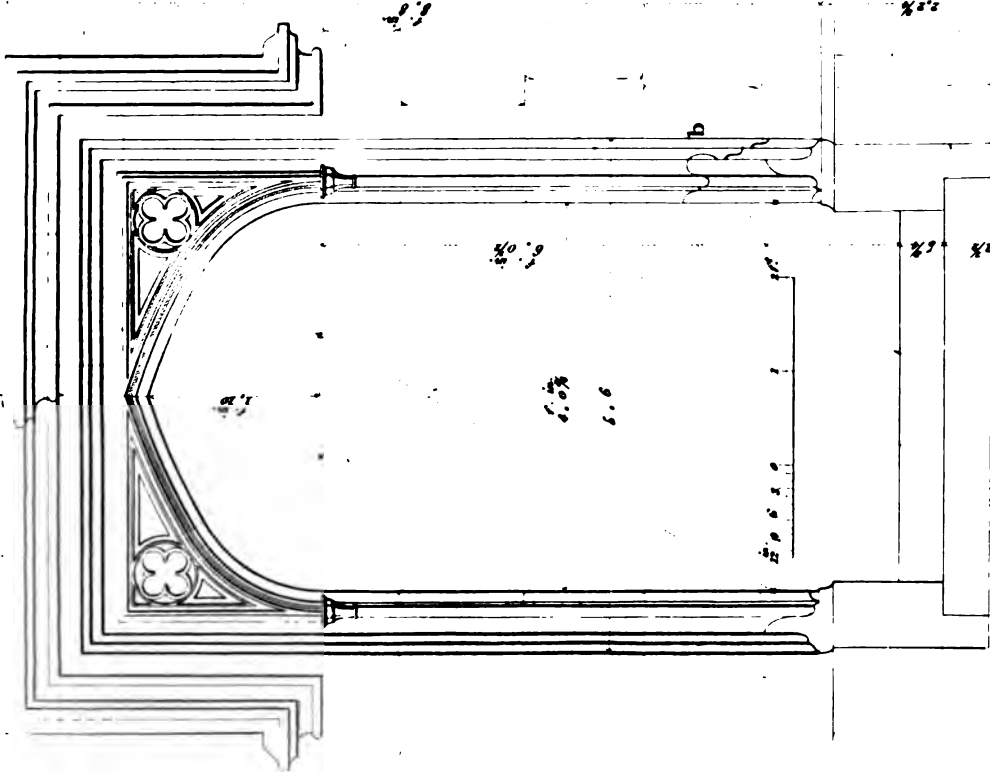
† Such figures, on a much larger scale, are found in the royal chapels of St. George, Windsor, and Henry VII. Westminster. In this manner almost every bold embellishment of architecture may be traced to small and timid essays.

‡ The society of King's College have long meditated grand improvements in their buildings; and it may be hoped, now Gothic architecture begins to be understood, that something worthy of the matchless chapel will be erected. (Extensive additional buildings are now erecting from the skilful designs of W. Wilkins, Esq., architect. March 1826.)

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A. Pugin, del.

L. B. 1000000

Small Quadrangle, All Souls College, Oxford.

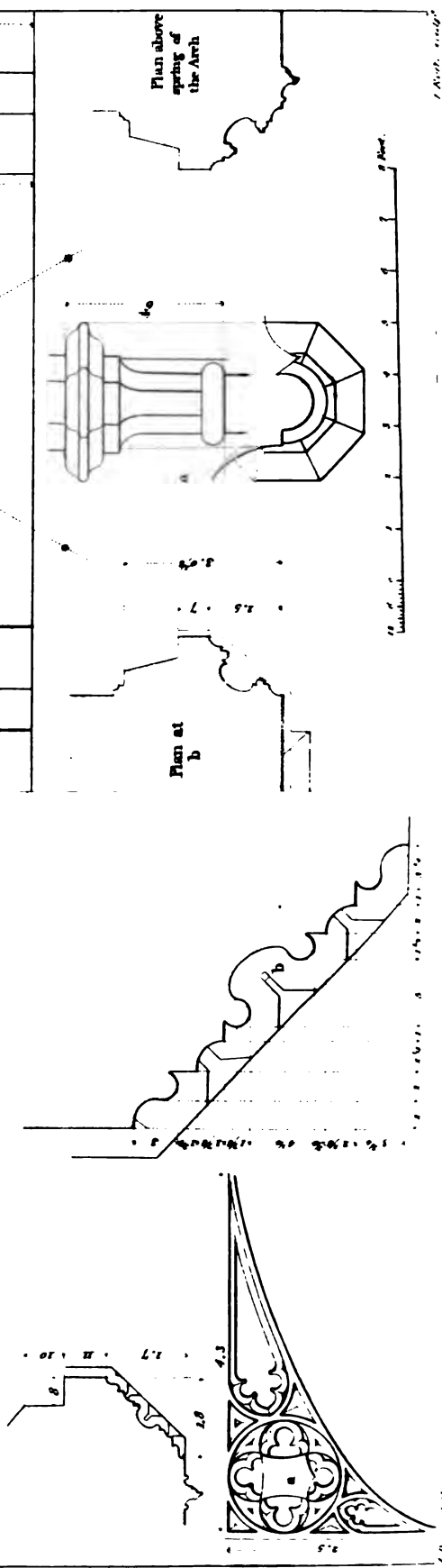
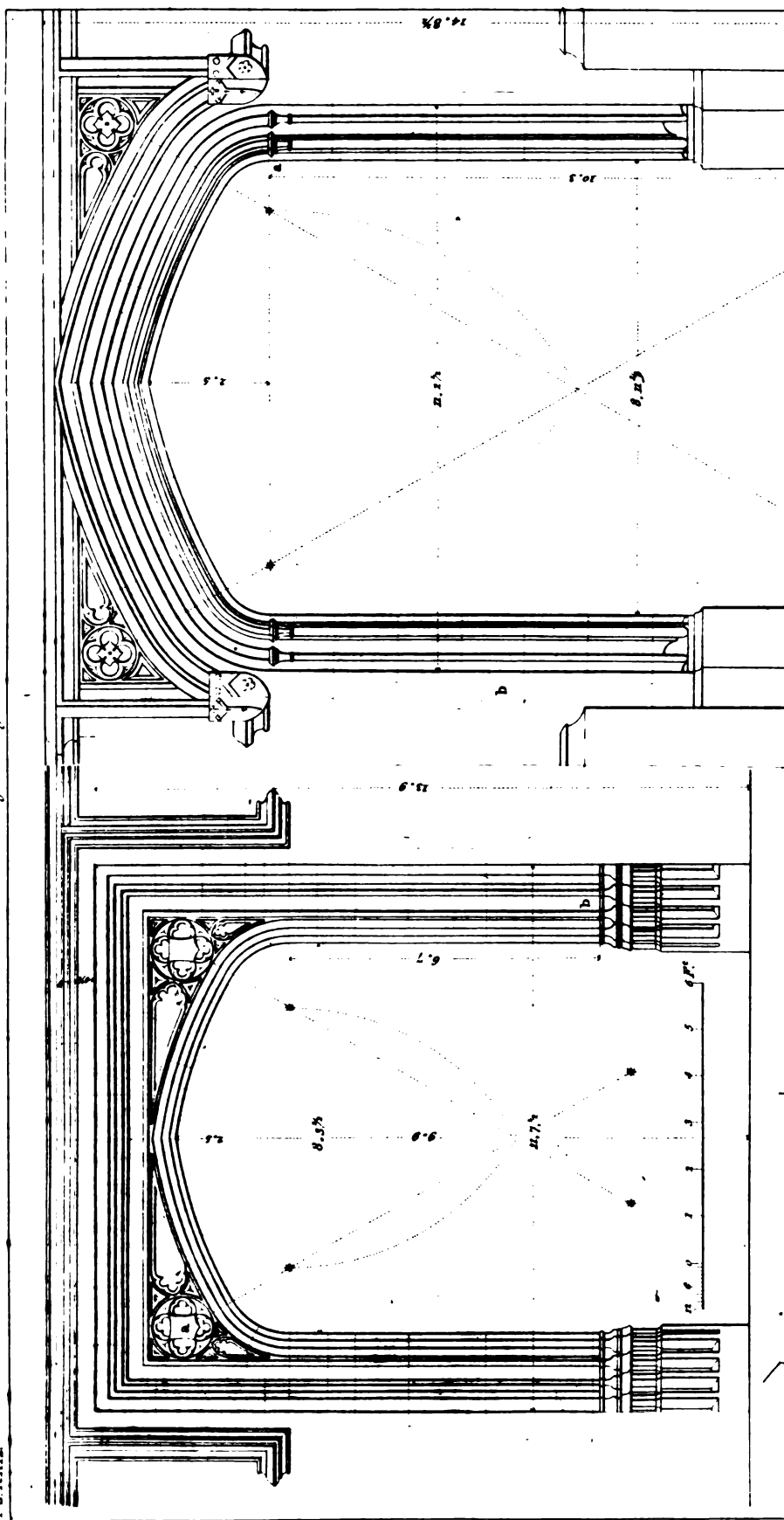
Hotel de Yuse, Calais.

London: Published by J. Taylor and Sons, Stationers, Fleet Street.









now standing, undisguised by modern alterations\*. The front, towards the High Street, extended nearly two hundred feet in length, in two stories of chambers, embattled, and adorned with several bay-windows, and with two towers of entrance. One of the latter is yet standing, a lofty and grand structure, but little mutilated†. The rest of this venerable range of building is shockingly disfigured by wooden window-frames, and various alterations of the roof and chimneys. The Doorway in this Plate has nothing to boast of, but neatness and appropriate finishing.

a. Section of the label. b. Section of the jamb.

The Doorway copied from the *Hôtel de Guise*, is rather more simply ornamented in the arch and spandrils, than that from All-Souls. The projection of the base-moulding is rather more than common. Calais being subject to the English government at the time, and long after the erection of this building, its introduction amongst specimens of English architecture cannot seem improper.

a. Section of the hood-mould. b. Mouldings of the jambs.

PLATE XXII.—GATEWAY OF THE HOTEL DE GUISE, CALAIS. GATEWAY OF ALL-SOULS' COLLEGE, OXFORD.

THESE entrances are of a greater size than those in the preceding Plate, and their mouldings are proportionably increased: in general style and date they accord with the foregoing specimens from the same buildings.

The Gateway from the *Hôtel de Guise* is richly moulded, and the plinths and bases are wrought with particular exactness.

a. Spandril, containing a blank shield. b. Mouldings of the jamb.

The hood-mould of the *Gateway at All-Souls'* follows the turn of the arch, as well as being carried out in square lines, which reduplication has not a pleasing appearance. It might be adopted as a novelty. The arms are also a needless application of ornament‡, placed as they are: in the spandrils they would have been much more appropriate.

a. Capital and plan of one of the boltels, or shafts of the jamb. b. Plan of one jamb. c. Mouldings of the arch.

\* The bad style of the new quadrangle in this college has been noticed in the Remarks on Architecture, prefixed to this volume, p. xi.

† It is engraved in "Specimens of Gothic Architecture at Oxford." 4to.

‡ The bearings are those of Chichele, empaled with the see of Canterbury. The archbishop died in 1443. The buildings were finished about a year after.

**PLATE XXIII.—DOORWAY ON THE NORTH SIDE OF ST. MARY'S CHURCH,  
CAMBRIDGE.**

THIS Church was begun to be rebuilt in 1478, and finished in 1519, excepting the tower, which was not completed till 1608. Alcock, bishop of Ely, a prelate well skilled in architecture, greatly assisted in the work: and the interior, at least, of the church is light, and well designed. This Door is a neat example of the latest style. The roundness of the arch, and the panelled doors, are of the fashion prevalent in Henry VIII.'s reign. The badges belonged both to that monarch and to his father.

The ornaments, mouldings, &c. are fully displayed in elevations of the inside and outside, and a perpendicular section of the arch. The mouldings of the interior are uncommonly pretty.

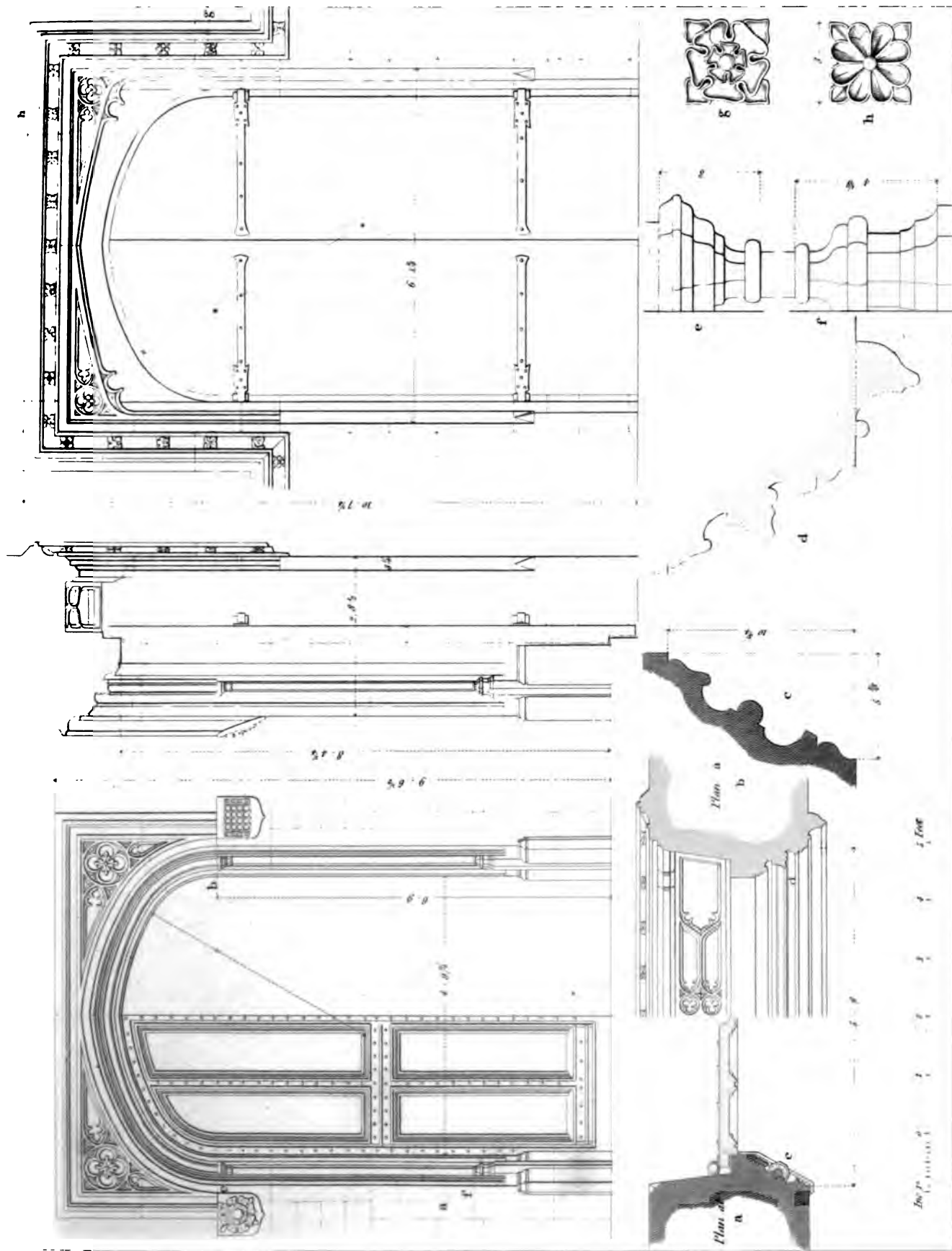
a. Plan of one half. b. Plan of the corresponding side, with half of the arch. c. Mouldings of the jamb. d. Mouldings of the arch. e. f. Base and capital of the shafts in the jambs. g. h. Flowers in the inward mouldings.

**PLATE XXIV.—DOOR IN THE CLOISTERS OF NEW COLLEGE, OXFORD.  
DOOR IN THE SCREEN OF EDWARD THE CONFESSOR'S CHAPEL,  
WESTMINSTER ABBEY.**

NEW College, Oxford, was founded by the celebrated William of Wykeham, bishop of Winchester, 1380, and the society entered the new buildings in 1386. This prelate had been much employed by Edward III. in attending to the royal buildings; and his skill in architecture was a principal cause of his promotion. The style prevalent in his works is distinguished by solidity and bold proportions: exhibiting a happy medium between the severe simplicity of the early Gothic, such as we see it in Salisbury and Lincoln Cathedrals, Beverley Minster, &c.—and the gorgeous accumulation of minute ornaments, displayed in the royal chapels at Cambridge, Windsor, and Westminster.

The little specimen shown in this Plate, is quite in Wykeham's taste. The details of ornament on the door will easily be referred to the elevation, by attending to the letters marked on the corresponding parts. The upper half of this door is perforated, with light bars in the openings.

The second specimen is of later style, and more richly decorated, but bearing a general resemblance to the door from New College. This is taken from the eastern side of the screen, behind the high altar in Westminster



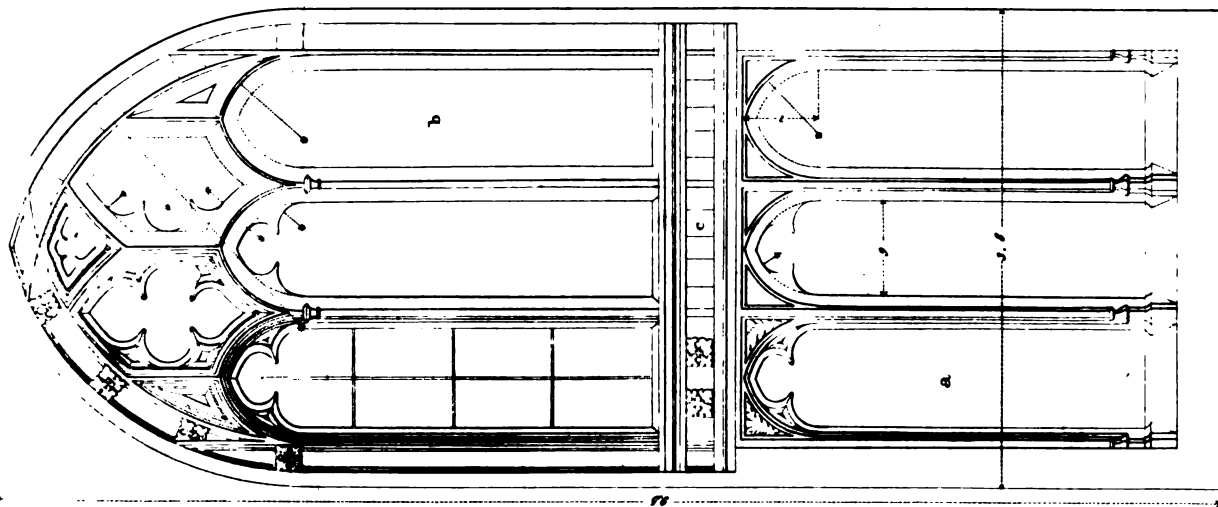
A. Engestr. del<sup>t</sup>

Engraved by J. Engestr. del<sup>t</sup> and J. Engestr. sculp<sup>t</sup>

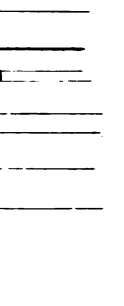
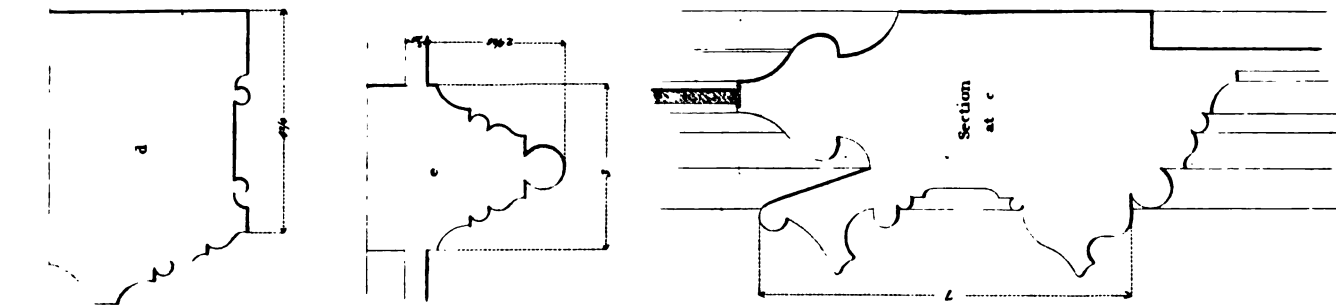
Cambridge. North side of St. Mary's Church, Cambridge.

London. Published by J. Engestr. 30 High Holborn. Dec<sup>r</sup> 1852.

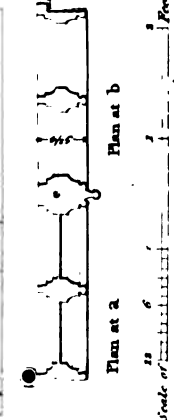
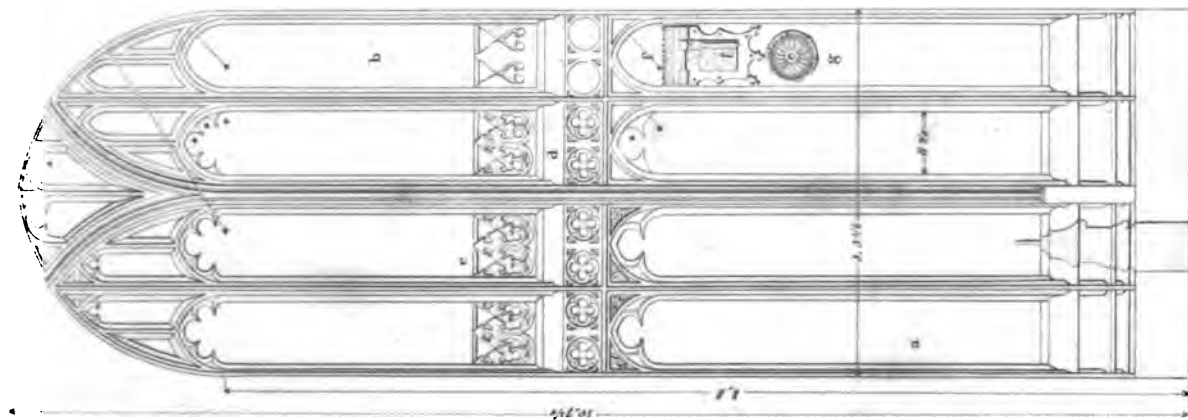




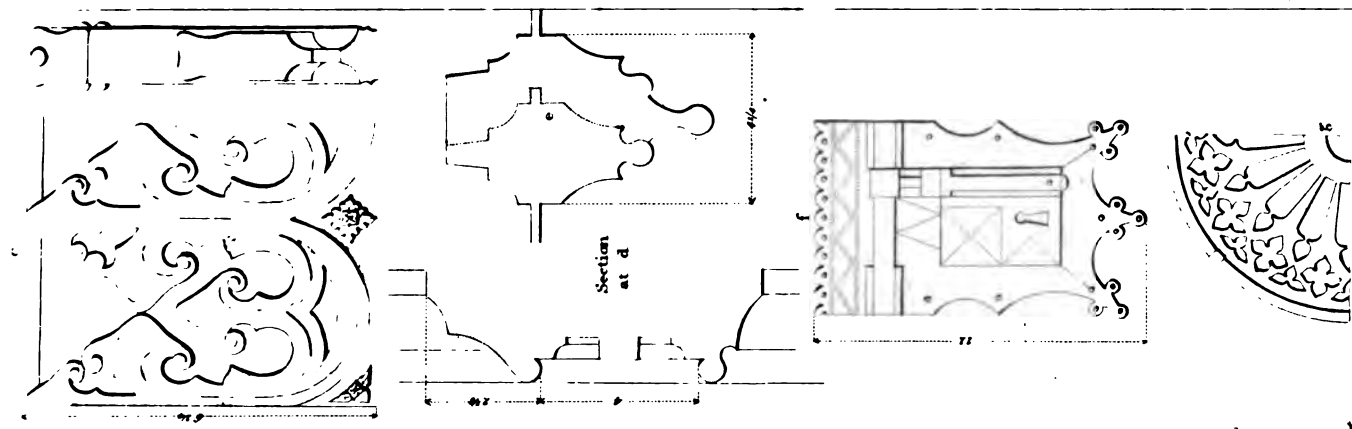
Choir, New College Oxford.



Choir, New College Oxford.



Choir, New College Oxford.



Choir, New College Oxford.

Choir, New College Oxford.

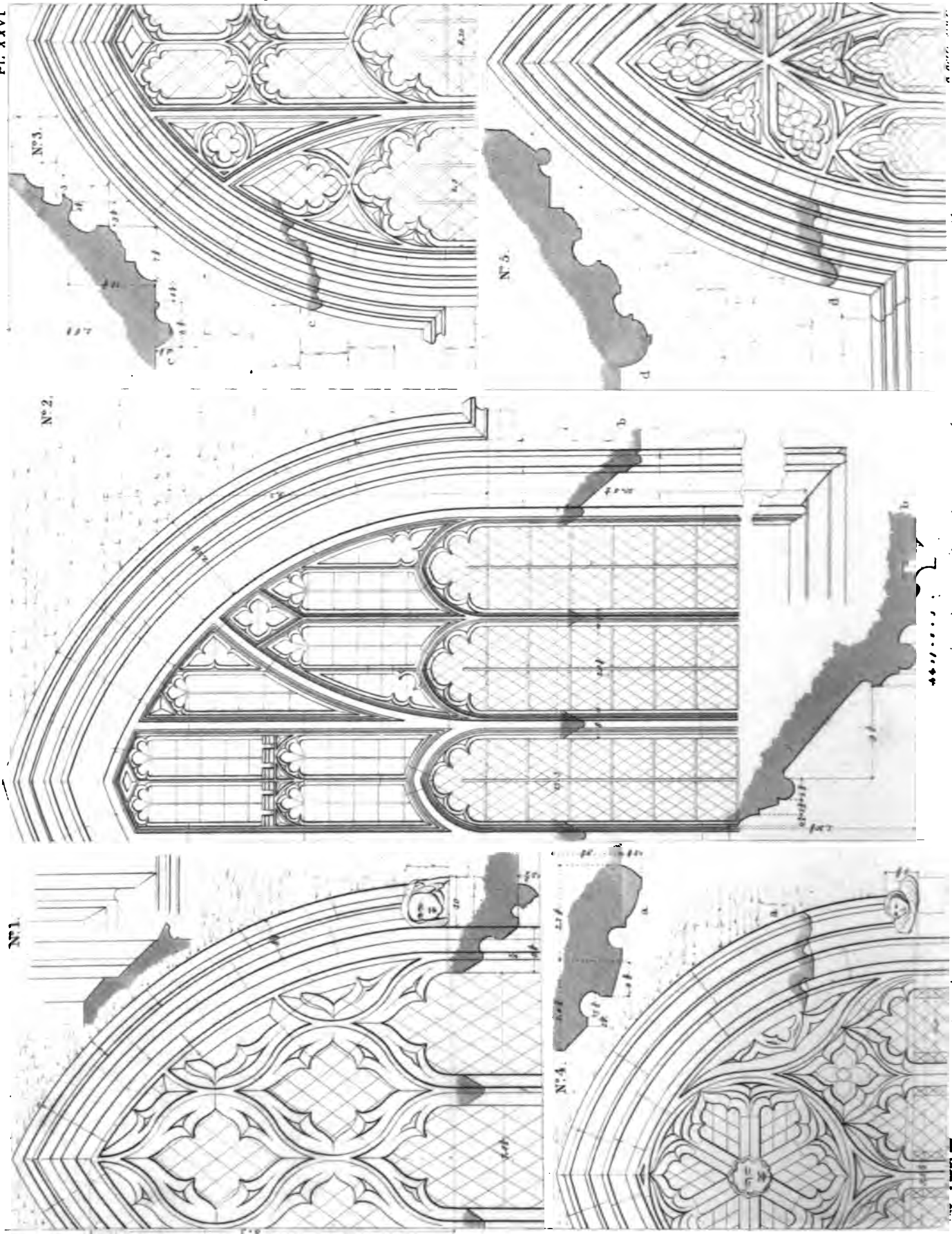
Choir, New College Oxford.







Windows



Abbey. There are two such doors, one on each side of the altar. The original lock, and plate for the ring-handle, are ornamented suitably to the wood-work, and have been drawn as part of the details; such minutiae being requisite to a perfect imitation of the style.

**PLATE XXV.—DOORWAY IN THE VESTIBULE OF ST. STEPHEN'S CHAPEL,  
NOW THE HOUSE OF COMMONS, WESTMINSTER.**

ST. STEPHEN'S Chapel was a collegiate foundation, appropriate to the royal palace of Westminster, where our ancient kings usually kept their court, when not at their country palaces for the sake of hunting. This chapel was rebuilt in a splendid style by Edward III.\* But though the skeleton of the fabric is yet standing, its beauties have been almost totally obliterated by successive alterations. The beautiful entrance, engraved for the title to this volume, remains yet perfect, in the vestibule, or lobby, as it is called, at the west end of the chapel. It is much in the style of William of Wykeham's architecture. The arch and its canopy are very gracefully curved; the series of quatrefoils round the arch form rather an uncommon ornament. The whole composition is rich, and well supported by appropriate details; but those are comparatively simple, to the enrichments which the succeeding century exhibited.

WINDOWS.

**PLATE XXVI.—(G.) WINDOWS AT OXFORD.**

THESE five specimens of arched windows are taken from different churches at Oxford.

Nos. 1 and 4, from the parish church of St. Mary Magdalen, are of the style prevalent in the middle of the 14th century. No. 2 is of the 15th century: this window affords a good example for the chancel of a church. The mullions are remarkably light in proportion to the openings; the jambs are bold, and deeply recessed. It belongs to St. Peter's in the East, a fabric of venerable antiquity; but altered in many parts at different times. No. 3, in the transept of Merton College Church†, is also of the earlier style of the 15th

\* The new works began in 1330; the embellishments of painting and gilding within the chapel were carried on in 1360.—See the folio Descriptions and Plates published by the Society of Antiquaries: also Hawkins and Smith's "Antiquities of Westminster," 4to.

† The parochial church of *St. John Baptist, in Oxford*, was appropriated to Merton College soon

century: it forms an elegant window. No. 5, from the choir of the same church, is of older date: the tracery and form of the arch are both rather uncommon.

PLATE XXVII.—(K.) CIRCULAR, OR CATHERINE-WHEEL WINDOW,  
WESTMINSTER ABBEY.

THE north and south ends of the transept in Westminster Abbey, have each a large window of this description in the upper story. They are of later style than the fabric of those parts of the church, and were probably added to it in the reign of Richard II.; at which period a large porch was built at the north end of the transept, since removed. These windows are highly ornamental to the church, especially on the outside. One fourth of the southern window is here engraved, with its details, and the dimensions of every moulding. The outlines of these windows are actually square; but a circle being the principal form in the tracery, and all the mullions being arranged according to that figure, they may be fairly classed amongst circular windows.

a. Section of one side. b. Mullion.

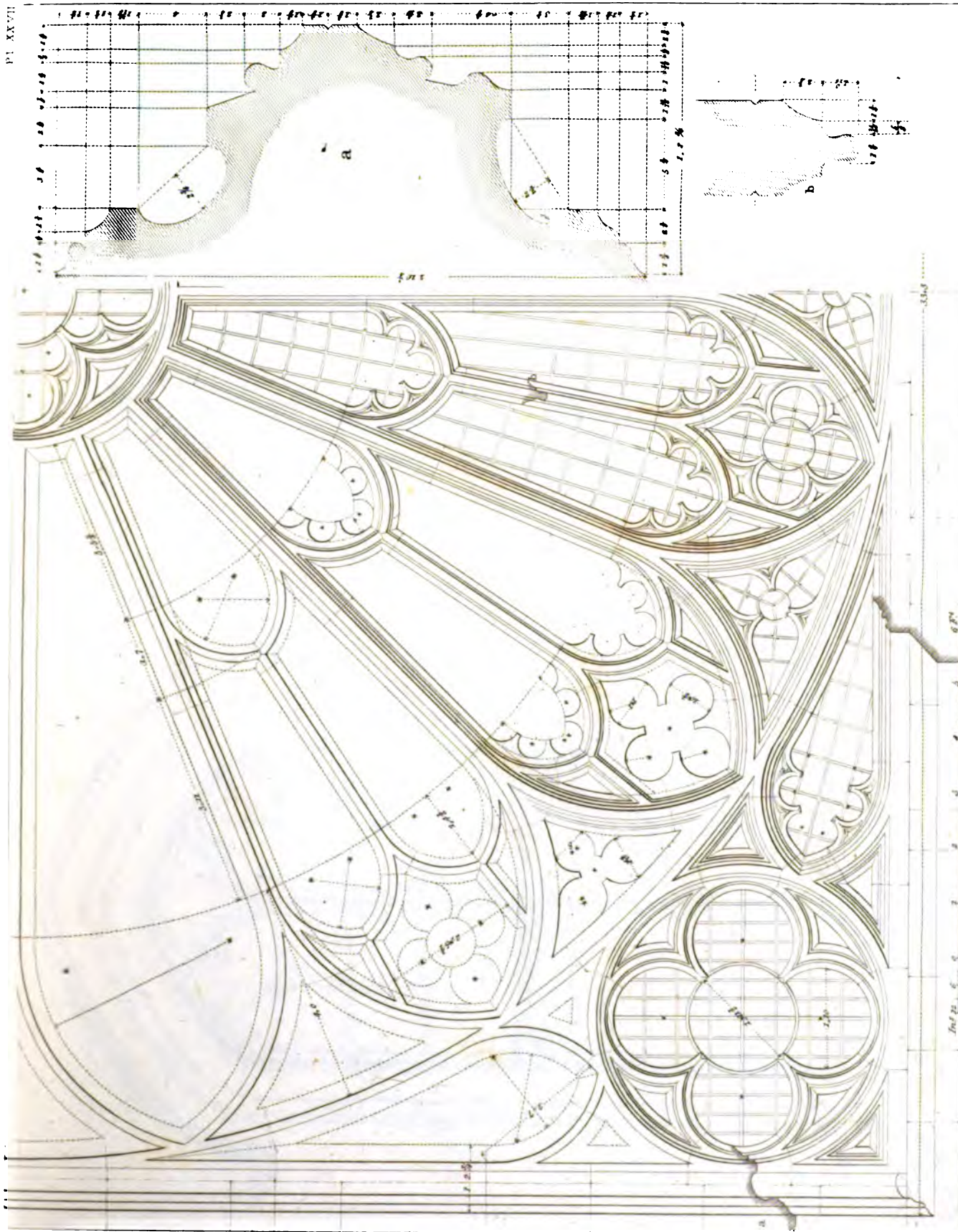
PLATE XXVIII.—WINDOW OF KING'S COLLEGE, CAMBRIDGE. WINDOW  
OF BALLIOL COLLEGE, OXFORD.

THE first of these specimens is taken from the buildings mentioned under Plate XX. the apartments of which, towards the court, have three ranges pretty similar to this. These windows have an air of strength and solidity; and in the actual elevation look grand and palatial. The arches of those on the principal floors are not flattened as this is, and they are something taller.

The second, in the hall of Balliol College, Oxford, is of the same date, the reign of Henry VI. The interior of the hall has been modernized; and nothing of its original architecture has been preserved but the windows, one of which is here shown. The design of this window is very graceful;

after its foundation. The choir, which serves for the collegiate body, is said to have been built by William Rede, bishop of Chichester, who died in 1385. The cross-aisles and tower are of rather later style. There is no nave; but whether that part was always deficient, or has been taken away, is not known. A large arch, under the west front of the tower, shows that a nave was at least intended. It is remarkable that the imperfect plan of this church appeared so convenient to the builders of New College and Magdalen, that both these stately chapels are formed after it; having each its choir and transept. The same plan was adopted at Wadham College.





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*Westminster Abbey Church.  
Circular Window within a square, S. Transept.*

London: Published by J. Taylor, 40 High Holborn, Decr. 1862.

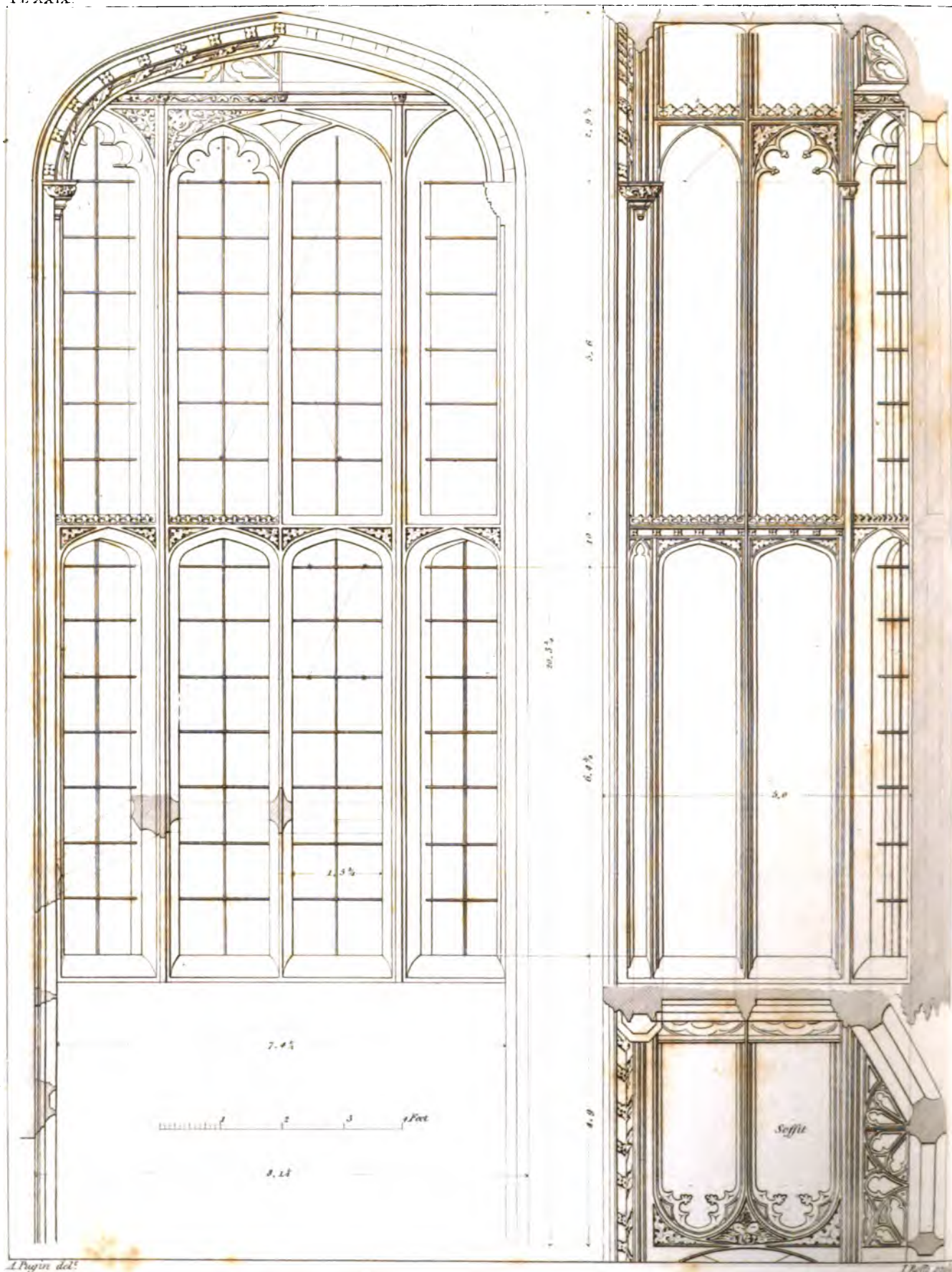










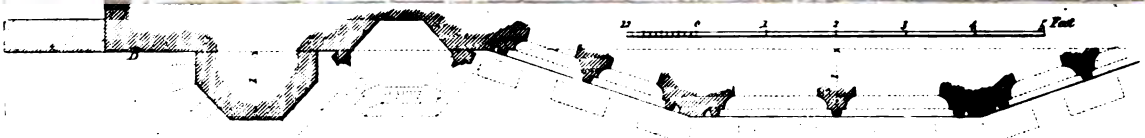
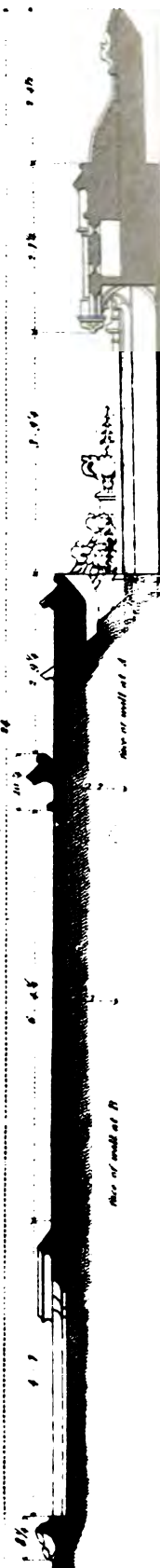
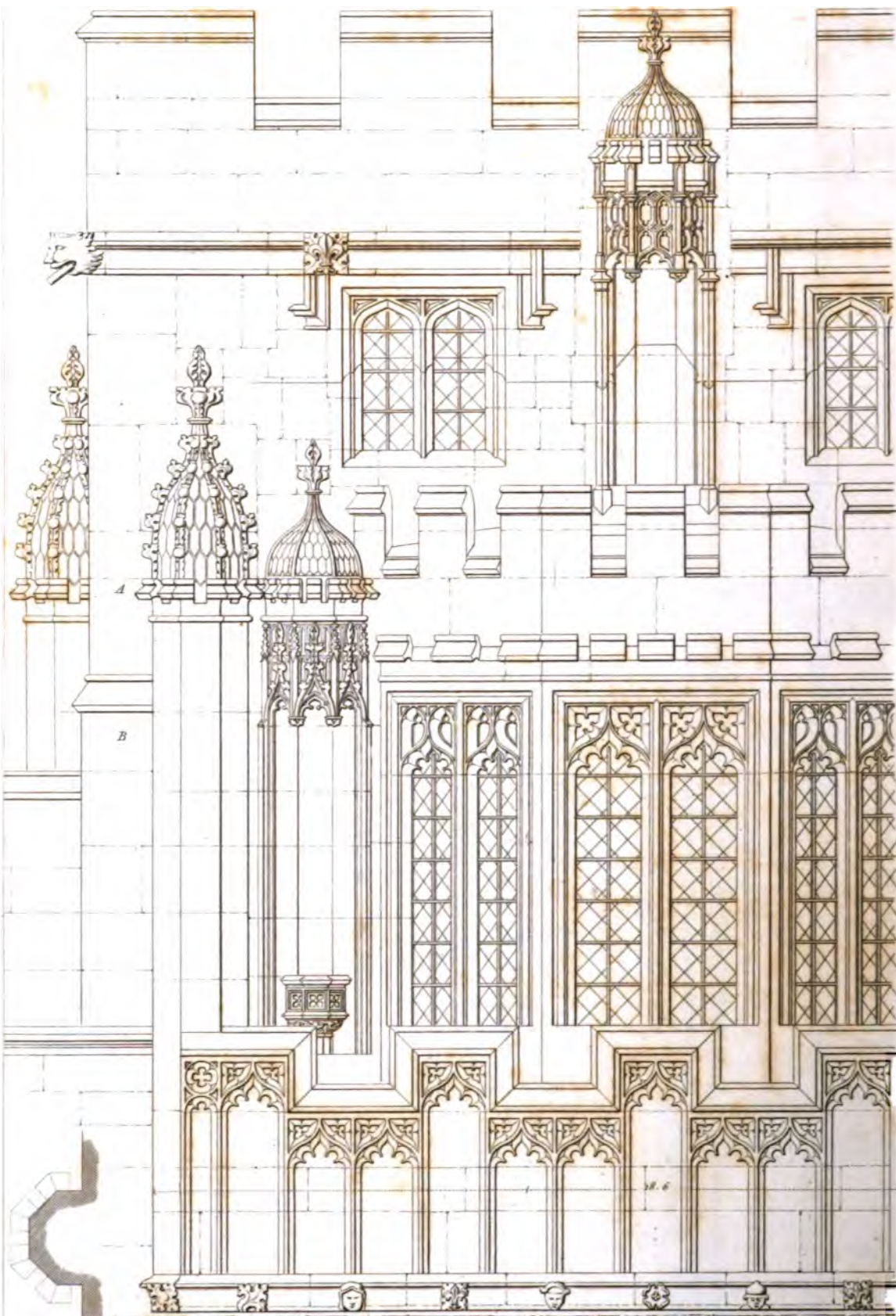


Oriel Window E. Wall, Jesus College, Cambridge.

*London. Published by J. Taylor 59. High Holborn. Dec. 1. 1822.*







and the lightness of its details is remarkably contrasted by the other specimen. The crossing of the plain mullion and transom looks rather meagre, and the loss of the iron grating increases the naked effect.

PLATE XXIX.—ORIEL WINDOW IN THE HALL OF JESUS' COLLEGE,  
CAMBRIDGE.

THE contention for public favour between the Gothic and Italian styles was carried on for a full century after the first specimens of the foreign manner were erected in England, under Henry VIII. Many buildings of both the Universities were executed in a style decidedly *Gothic*, as late as the reign of Charles I. The outward court of Jesus' College, Cambridge, is of this era; but, without evidence of records, would appear to be of the age of Henry VIII. The window here represented has considerable beauty; the ornaments are very delicate, and well designed, particularly within the arch, and upper part of the window. The Plate gives an elevation of the interior front; a section taken perpendicularly through the centre; and half the soffit, or ceiling\*.

PLATE XXX.—UPPER PART OF THE ENTRANCE-TOWER, BRAZEN-NOSE  
COLLEGE, OXFORD.

THE buildings of this College were begun about the year 1510, and were chiefly disposed round a spacious quadrangular court, with a grand tower over the eastern entrance. The upper part of this tower is here represented, omitting a part of its breadth, in order to show a section of some of the projecting parts. The gateway has a very flat, pointed arch; above which rises a screen richly panelled, covering the front of one story, and finishing with the battlements shown in this Plate. The oriel, or compass window, stands behind this battlement, with a small canopied turret on each side. The two tabernacles adjoining, probably contained the statues of the patron-saints, bishops Hugh and Chad: and that between the highest windows the figure of the Blessed Virgin. The inner front of the tower shows nearly the same arrangement; and both remain tolerably preserved, excepting that the richly

\* In "Specimens of Ancient Carpentry," drawn by James Smith, and published on thirty-six plates, in 4to. 1787, is an elevation of one principal of the roof of Jesus' College, Cambridge. It is framed after the manner of Eltham and Westminster Halls, in an inferior style; but filled up with many little semicircular arches, and swelling balusters, much in the manner of queen Elizabeth's architecture.

panelled fronts, immediately over the gates, have been barbarously broken into, and the original windows displaced by wooden frames, a pair of which now disfigures each front. Altogether, the profusion of rich parts gives the entrance-tower a fine appearance; and its height must have been originally much more striking, before a third story was built upon the chambers on each side of it, about a century after their erection\*.

### SEPULCHRAL MONUMENTS FROM WESTMINSTER ABBEY.

#### PLATE XXXI.—(J.) MONUMENT OF PRINCE JOHN OF ELTHAM, EARL OF CORNWALL.

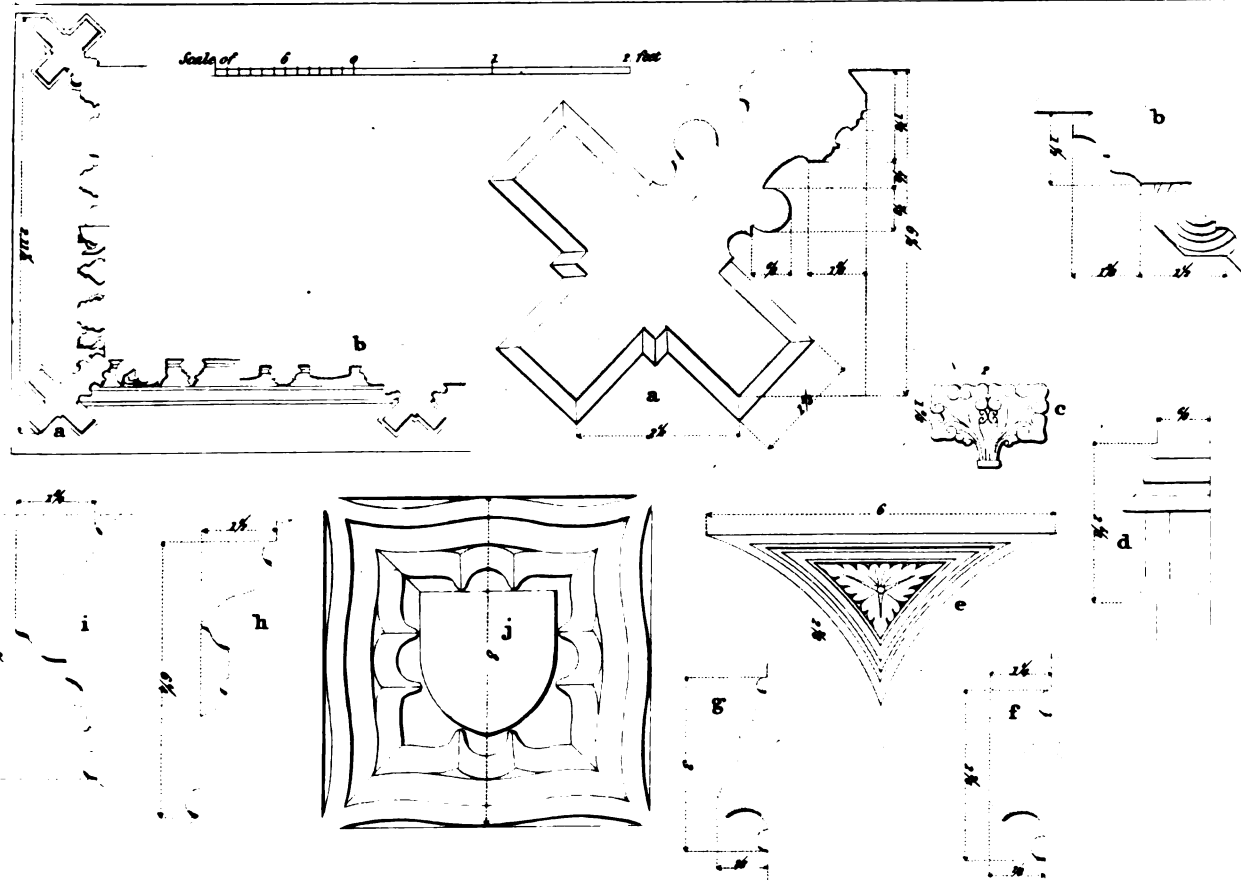
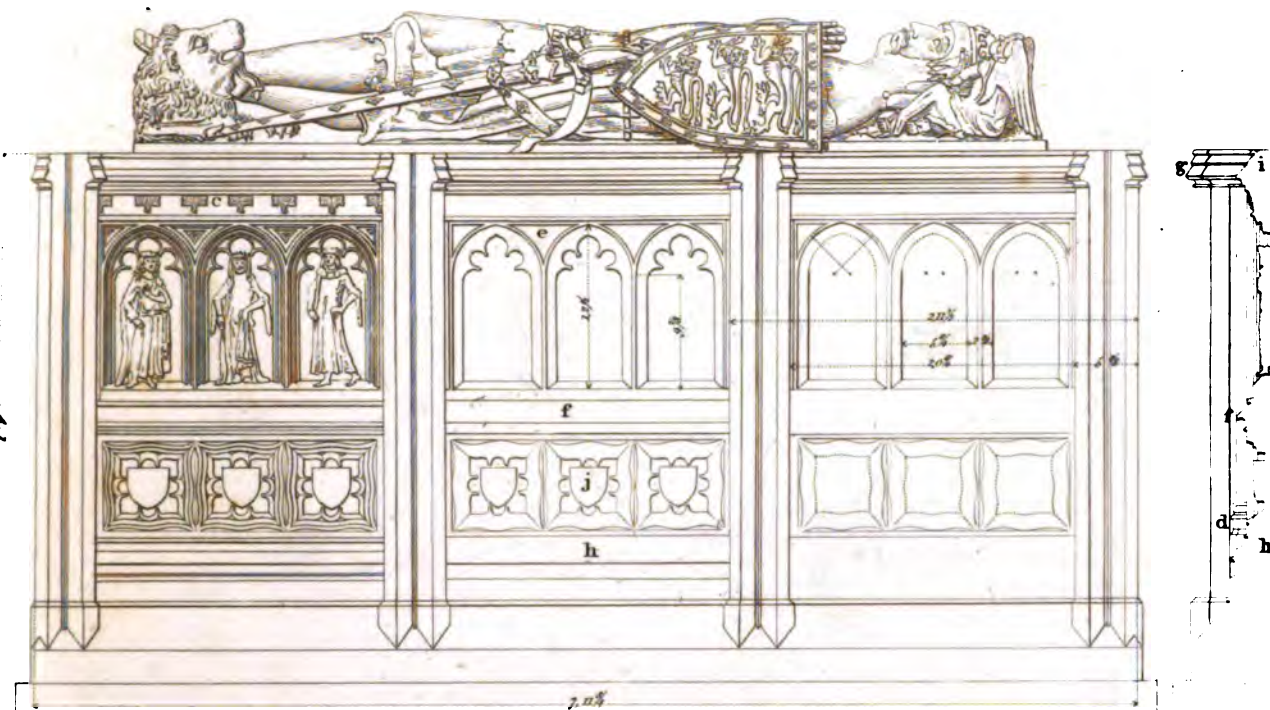
THIS young prince was second son of king Edward III., and dying at Perth in 1334, was brought to Westminster, and pompously interred. His monument was originally surmounted by a very lofty canopy, formed upon three light arches, with sharp-pointed gables, perforated, and enriched with crockets and pinnacles; with little figures of angels standing upon the finials†. In this state it was one of the most beautiful monuments of the fine architectural taste and skill of the 14th century: but the whole canopy was removed about sixty years back, and nothing but the solid tomb remains; nor has it escaped injury in many parts‡. The Plate gives an elevation of the north side of the

\* The entrance-tower of Magdalen College was partly copied in this of Brazen-Nose. The former is more beautiful, more happily situated; it is not sullied with smoke, and hitherto quite perfect: may it never be wantonly mutilated, as the venerable cloister adjoining to it has lately been!

† A view of the monument when entire may be seen in Sandford's "Genealogical History of the Kings of England," folio, 1677, p. 154.

‡ Mr. Gough says these ornaments were "all removed by order of bishop Pearce."—Sepulchral Monuments, I. 94. Dr. Zachary Pearce, bishop of Rochester, was at that time dean of Westminster: his feelings towards ancient monuments are severely reflected on in a letter of the Hon. Horace Walpole, 1761, who wrote to the bishop about the removal of another magnificent tomb, that of Aymer de Valence, earl of Pembroke, which the dean and chapter had actually consented to pull down, to make room for general Wolfe's monument.—See Nichols's "Literary Anecdotes," Vol. III. p. 745. The canopy of John of Eltham's monument, most probably, was thought tottering, and dangerous, being very light, and so was taken down to save the expense of being repaired. One monument did fall down at the funeral of lady Elizabeth Percy, and a man was killed by the accident.





A. Payne, delin.

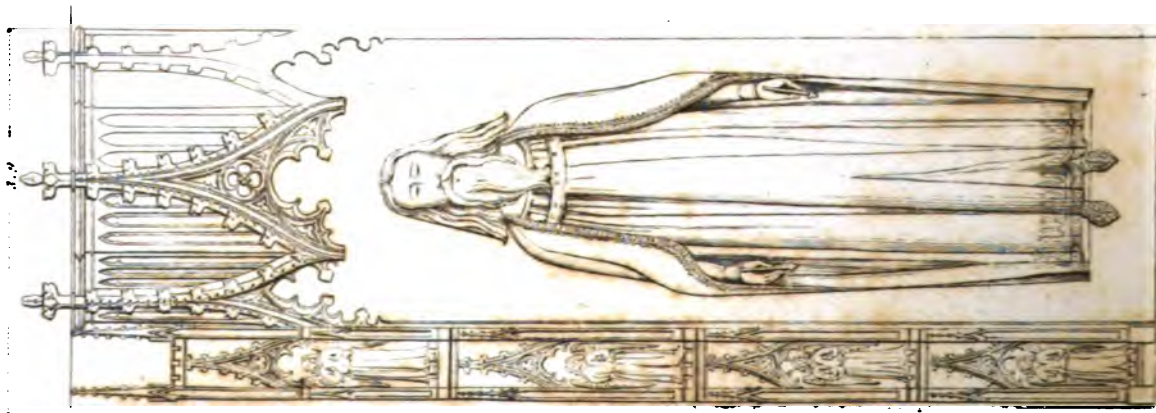
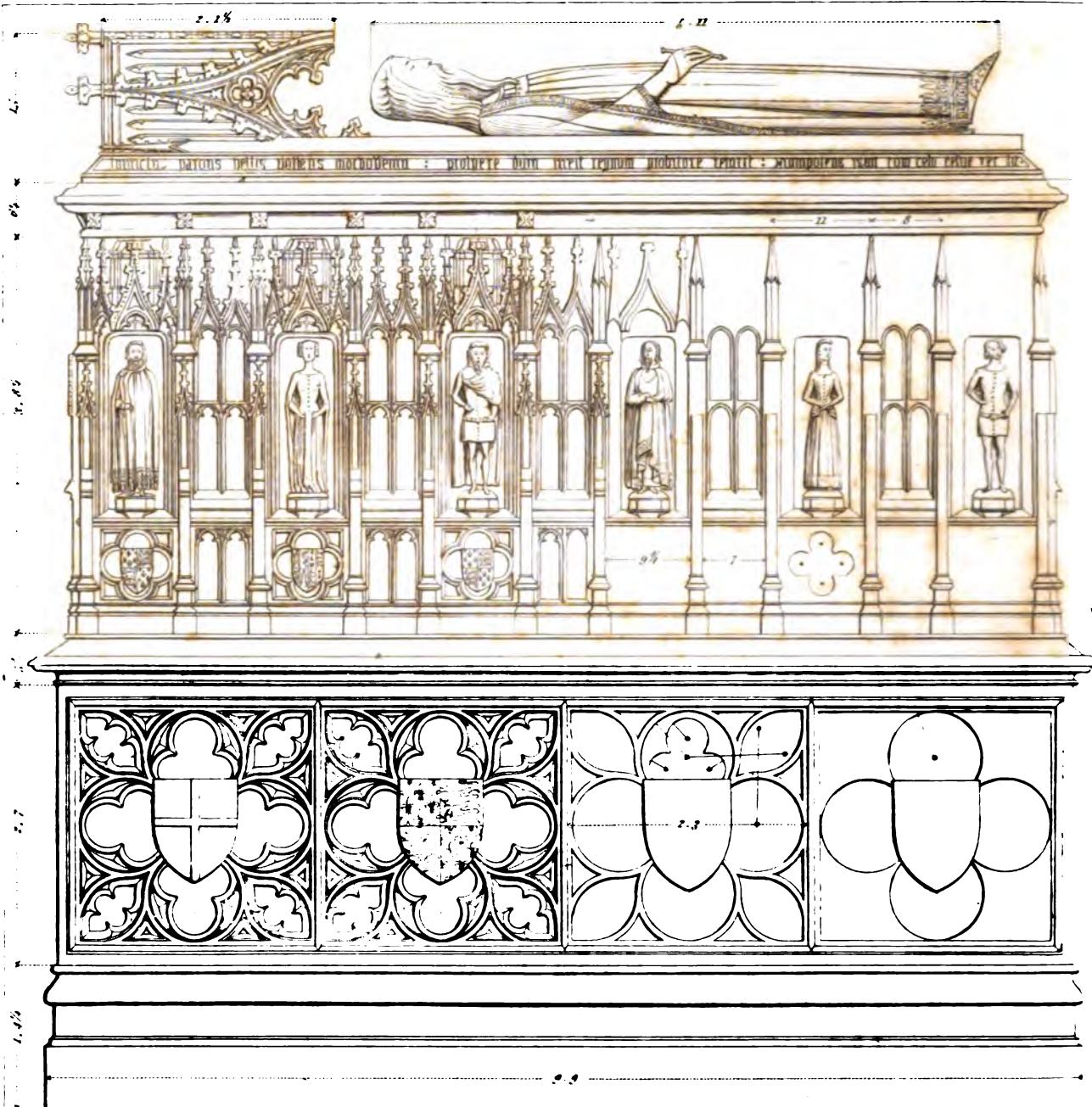
J. Gifford, sculp.

*Monument of John of Edtham, Earl of Cornwall,  
St. Edmund's Chapel, West. Abbey Church.*



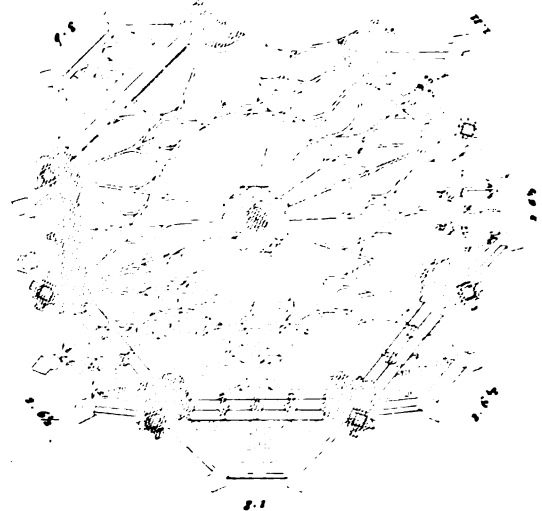
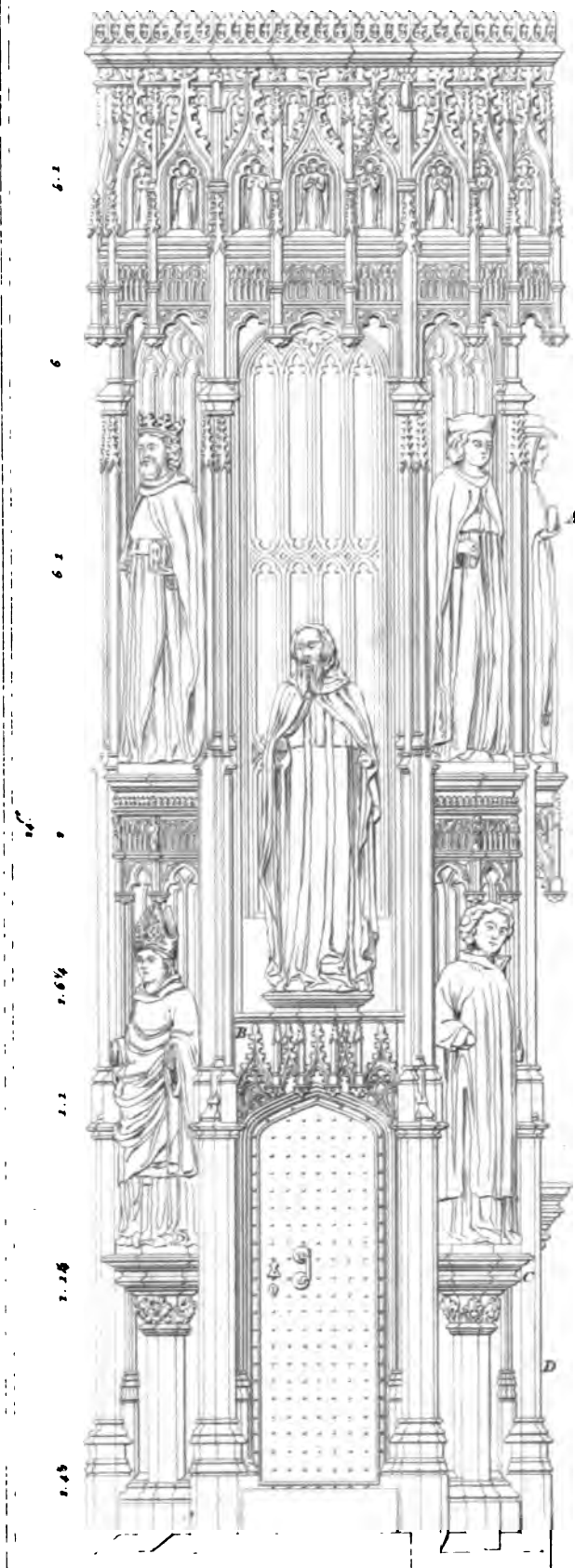




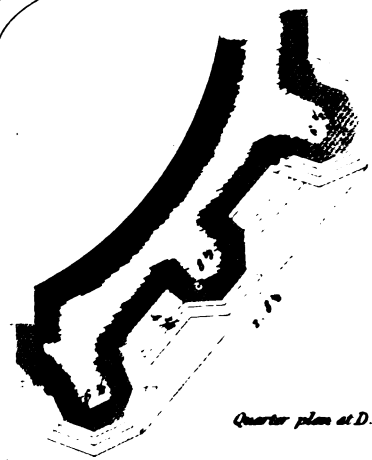
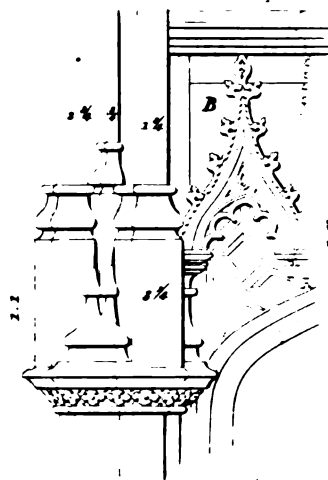


*Monument for Edward III. Westm. H. Ch.*





Plan at A showing outside of the canopies.



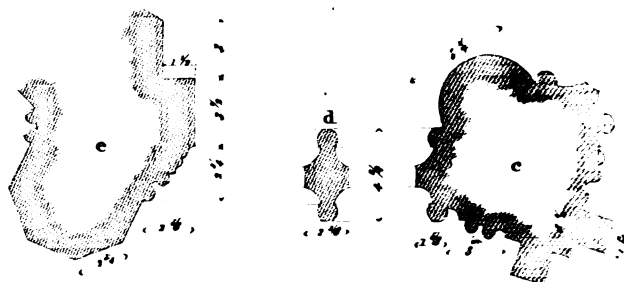
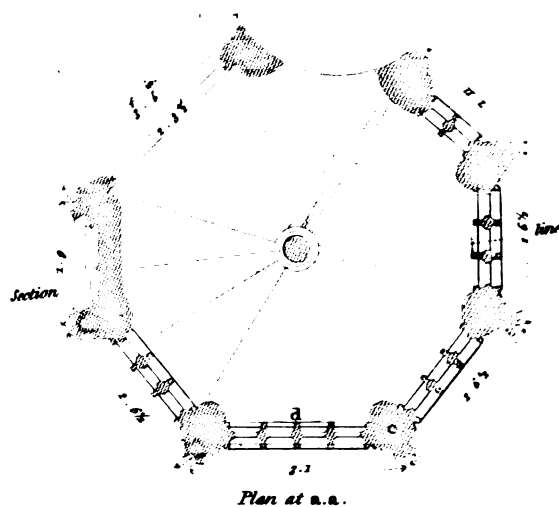
Quarter plan at D.

A. Pugin, del.

C. Moore del. 1852.

*Elevation of 'Shrine Henry 5<sup>th</sup>. Shrine, Westminster Abbey Church.*







tomb, with the statue recumbent upon it. Two of the three compartments, into which the front is divided, are represented without their enrichments, so as to point out the lines and proportions of the design. A section of one end shows the projections; and a plan of one end, with various details on a larger scale, fully display the construction of the tomb. The letters refer these details to their respective places; leaving no occasion for farther description.

PLATE XXXII.—(L.) MONUMENT FOR KING EDWARD III.

THIS monument is one of a range of royal sepulchres which surround the shrine of king Edward the Confessor. The south side of the tomb, shown in the Plate, is raised upon a basement, or lower tomb, which rises as high as the floor of the chapel, above that of the aisle. The tomb is built of grey marble, richly overlaid with ornaments worked in brass, which originally were gilt, and enamelled with colours. These ornaments have suffered much from time, and the barbarous hands of plunderers: so that the north side is quite stripped of the curious little metal statues of this monarch's royal progeny, with their enamelled shields of arms. The canopy to this, as well as several other royal tombs, consists of a flat ceiling of wainscot, suspended between two pillars of the church. This monument corresponds exactly in style and materials with that which the unfortunate monarch, Richard II., erected for himself and queen Anne his first consort, close to it\*. The Plate gives an elevation of the south side of the tomb, omitting parts of the architectural ornaments, to show their design and proportions more clearly; also a view of the principal statue, which is of bronze, and lies within a rich tabernacle of the same metal, affixed to the marble slab†.

PLATES XXXIII., XXXIV.—MONUMENT OF KING HENRY V.

THE confined situation of this monument prevents it from being so much regarded as it deserves; for it is certainly the most elaborate and curious piece of workmanship about the abbey, excepting Henry VII.'s chapel and tomb. The erection of this monument, or at least an enlargement of it,

\* The contracts for that tomb are printed in Rymer's *Fœdera*, and have been alluded to in the Glossary: see the term *HOVEL*.

† Edward III. died at the manor of Shene, or Richmond, in June 1377, the 64th year of his age. The countenance of his statue appears much older; but the king was so decayed, both in body and mind, that it is undoubtedly a faithful portrait.



has been claimed for Henry VII.\*; but the late Mr. Gough adduced evidence to prove that it was executed within ten years of the death of Henry V., in the minority of his son and successor, Henry VI.† The tomb of the heroic prince stands within the eastern arch of Edward the Confessor's chapel, completing the semicircle of royal sepulchres.‡ The floor of this chapel is raised above the tomb, upon richly fretted vaults, which extend eastward, over the aisle that surrounds this part of the church. Two grates of iron, curiously pierced, enclose the king's tomb, on which lies a mutilated image, carved in oak.|| The west front has two stair-turrets, wrought in a style of the greatest richness, being entirely covered with tabernacles for statues, or perforated with tracery.§ The sides of the upper chapel are also covered with imagery, and its interior was most sumptuously embellished with colours and gilding.¶

\* Sandford, Dart, Pennant, &c.

† "Sepulchral Monuments," Vol. II. p. 63, &c.

‡ The place and peculiar construction of this sepulchre were fixed upon by the king himself, as is related in a Will made by him in 1413, the third year of his reign, printed in Rymer's *Fœdera*, Tom. IX. p. 289. The following passages are translated from the Latin original:—

"Also we bequeath our body to be buried in the church of St. Peter, prince of the apostles, at Westminster, amongst the sepulchres of the kings, in the place where now are contained the relics of saints. Where we will, that a *loft* [*locum excelsum*] be built over our body, with an ascent of steps at one end of our tomb, and a descent of steps at the other end; in which place we will that the said relics be placed.

"And we will that an altar be founded there, in honour of the Annunciation of the Blessed Virgin Mary, and of all saints, &c.

"And we will that the said altar, above our tomb, be built in such manner, that the priests celebrating at it may be seen by the people, and that their devotion may be more fervently enkindled, and God be more often glorified in his creatures."

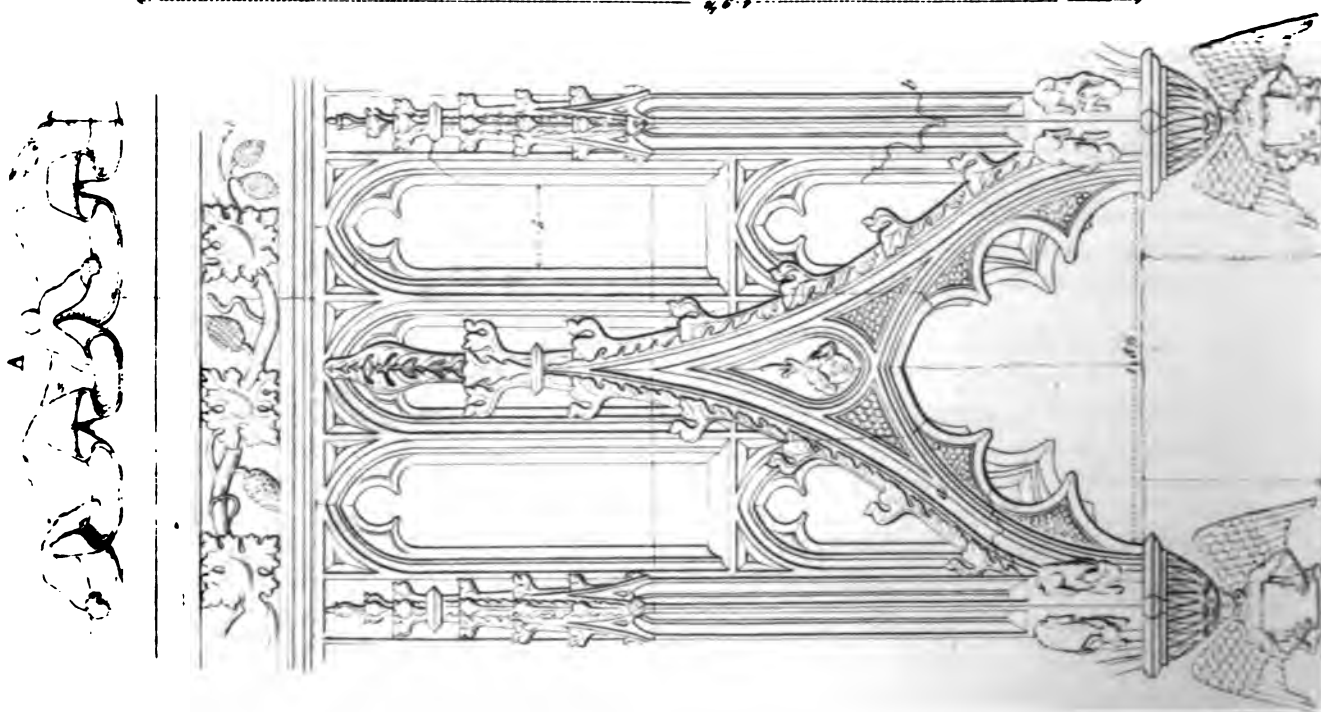
King Henry V. died in 1422, at the Castle of Bois de Vincennes in France. His funeral was most sumptuously attended: amongst other ceremonies, "Three chargers with their riders, excellently armed with the arms of England and France, were led, according to custom, up to the high altar at Westminster."—See Gough's "Sepulchral Monuments," Vol. II. p. 59, &c.

|| A warrant for the making of these grates is printed in Rymer, X. 490, and copied by Gough: it is addressed to Roger Johnson of London, *Smyth*, and is dated 1431.

§ These stair-turrets were described by Pennant, with a strange carelessness, as of "open iron-work." ["Some Account of London."] And the description, in "The Beauties of England," Vol. X. Part III., is even more imperfect and incorrect. In Brayley's "History, &c. of Westminster Abbey," is a minute and accurate account of it.

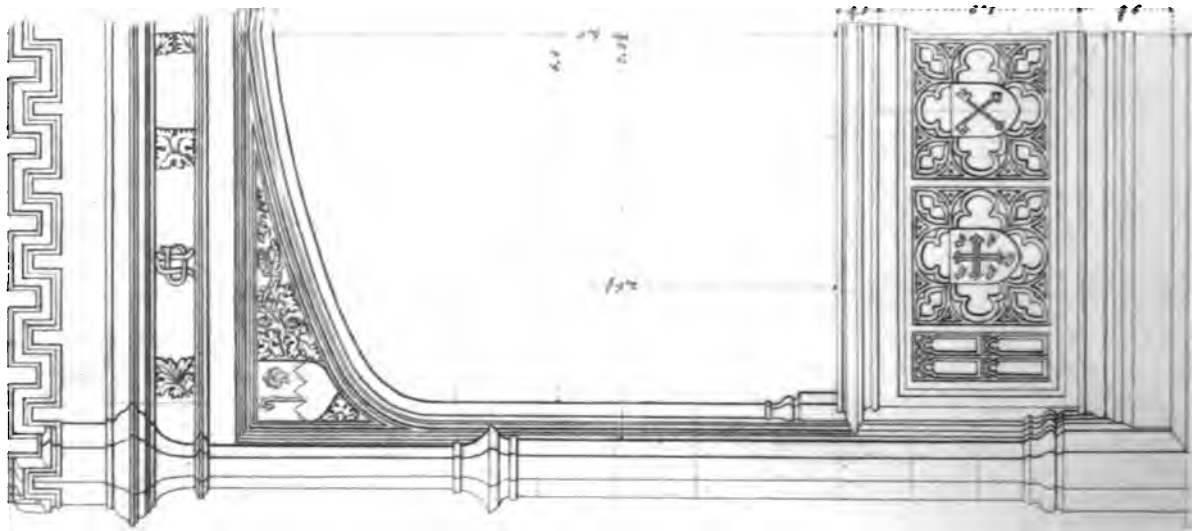
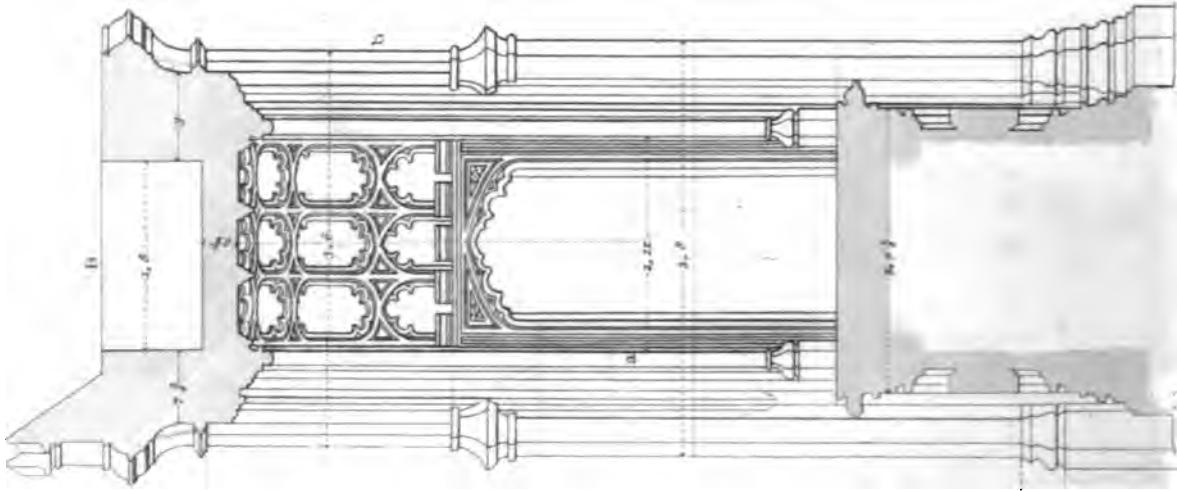
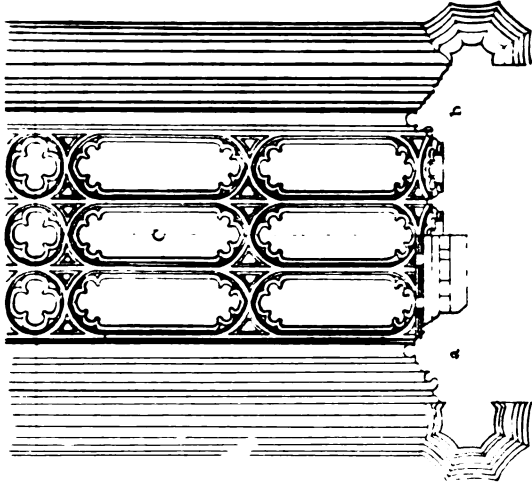
¶ All the Statues remaining about this chapel, amounting to about sixty, were drawn by the late John Carter, and published in the second volume of "Specimens of Ancient Sculpture and Painting," folio: completed in 1794.







Plan of the Soffit.



Plan of

Monument of G. and M. of Westminster Abbey Church

Plate XXXIII.—Elevation of one of the front turrets, with plan, or horizontal section at A.; parts at large at B. over the door; section of pedestal at C.; and plan at large at D.

Plate XXXIV.—Section and plans of the same, with measurements and references to corresponding parts.

PLATE XXXV.—(M.) STONE CANOPY TO MONUMENT OF  
BISHOP DUDLEY\*.

THIS specimen is taken from a monument in the chapel of St. Nicholas, on the south-east side of the choir of Westminster Abbey. The central compartment of the front is here delineated; altogether there are five of these; three over the recess in which the tomb is placed, and the others above two niches, one at the head and one at the foot of the tomb. A portrait engraved upon a brass plate has been stolen from the table of the tomb, as also have his arms on brass shields in front; part of his epitaph in brass, upon the verge, is yet remaining. William Dudley was a son of one of the barons Dudley, and died, bishop of Durham, in 1483. The architectural parts of this monument are of good design; the details bold, and well proportioned, without excessive complication of mouldings†.

A. Elevation of one compartment over the tomb. B. Section, showing the depth of the recess, and its arched roof. a. Moulding in the gable, on a large scale. b. Plan of a pinnacle, with the mouldings of a panel behind it. c. Plan of part of the soffit of the canopy. d. Ornament beneath the pendants of the front arches; the rose surrounded by rays, a royal cognizance of Edward IV., who died in the same year as this prelate.

PLATE XXXVI.—(N.) MONUMENT OF ABBOT FASCET‡.

THIS monument makes part of the screen in front of a chapel, northward of the choir. It is a specimen of the latest Gothic style, the upper part of the canopy being carried on in straight lines of cornice, instead of being covered

\* The statue of a lady of James the First's time being laid upon this tomb, the whole has sometimes been erroneously ascribed to her.

† The style of this monument is of an earlier Architecture than its real date: from its close resemblance to that of Sir Bernard Brocas, Knt., in the next chapel, [executed in 1400 for conspiring to restore Richard II.], it seems to have been a copy of it. The tomb of Gower the poet in St. Mary-Overey's, or St. Saviour's, Church, also resembles it. He died in 1402.

‡ George Fascet, sometimes miscalled Flaccet, was elected abbot in 1498, and died about Michaelmas, 1500.

with tabernacles, or gables and pinnacles, as in the preceding specimen. The tomb is neatly ornamented; the arms are those attributed to Edward the Confessor, those of the abbey, &c., with the abbot's cipher above. The inscription is partly destroyed.

A. Elevation of half the outward front. B. Section of the whole. C. Plan of half the soffit, showing the tracery within the arch. a. Plan of one angle, at large, in the outward front. b. Plan of one angle, at large, in the inward front.

A plan of the whole, on a small scale, is placed at bottom of the Plate.

**PLATE XXXVII.—(I.)\* DOORWAY AND SCREEN OF ABBOT ISLIP'S CHAPEL.**

JOHN ISLIP, prior of the monks of Westminster, was elected abbot in 1500, on the death of Fascet. This abbot was a great favourite with king Henry VII., and laid the first stone of the chapel rebuilt by him; he superintended that building until its completion in the reign of Henry VIII. Abbot Islip was very liberal in repairing and adorning the church of Westminster, which had never been completed. He was engaged in carrying up the western front at the time of his death\*: he built a beautiful little chapel for his own sepulchre, within that of St. Erasmus, adjoining to the north aisle of the choir: and, as Dart says, rebuilt the abbot's lodgings, afterwards appropriated to the dean of Westminster.

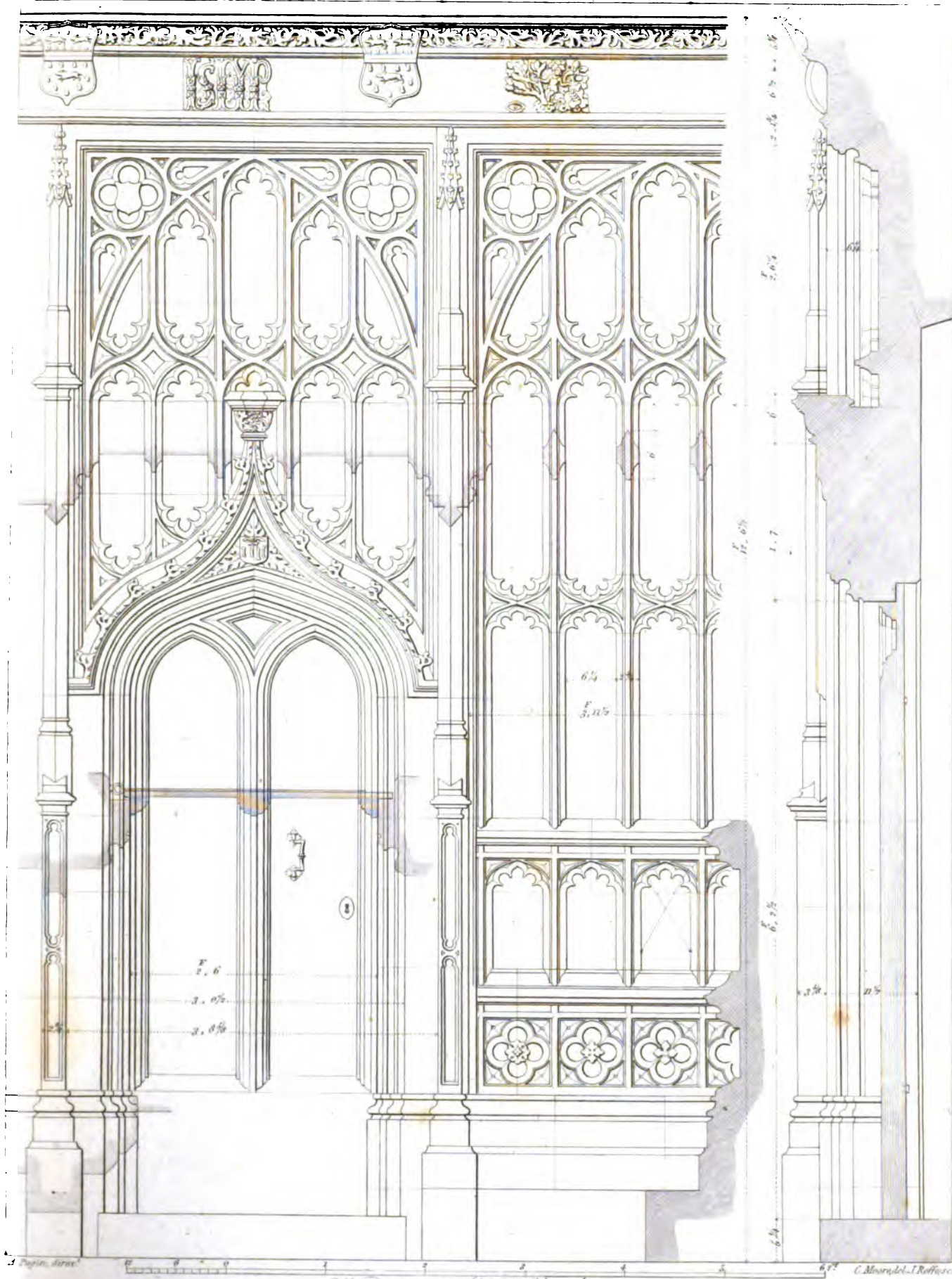
The Plate represents about half the front of the abbot's chantry, as high as the floor of the upper story, where was another chapel. This curious little fabric has been treated with equal barbarity towards its merit as an architectural curiosity, and the venerable character of the deceased. The door, shown in the Plate, opens at the foot of the stairs leading to the upper chapel; the lower one was originally entered by an inner door, which has since been blocked up, and an entrance broken through the front of the chapel. The interior has been defaced, and filled with lumber; the abbot's tomb, a marble table set upon four pillars of bronze, pushed from its proper place, and the open tracery of the front blocked up with rough boards†.

\* This happened in 1532, when the works then carrying on at the west front were probably discontinued, as that part remained broken and imperfect at the top till the beginning of the last century.

† See "Gentleman's Magazine" for April 1808, p. 300.

The Society of Antiquaries published, in 1809, five plates from some beautiful ancient drawings of abbot Islip's funeral, representing the following subjects:—



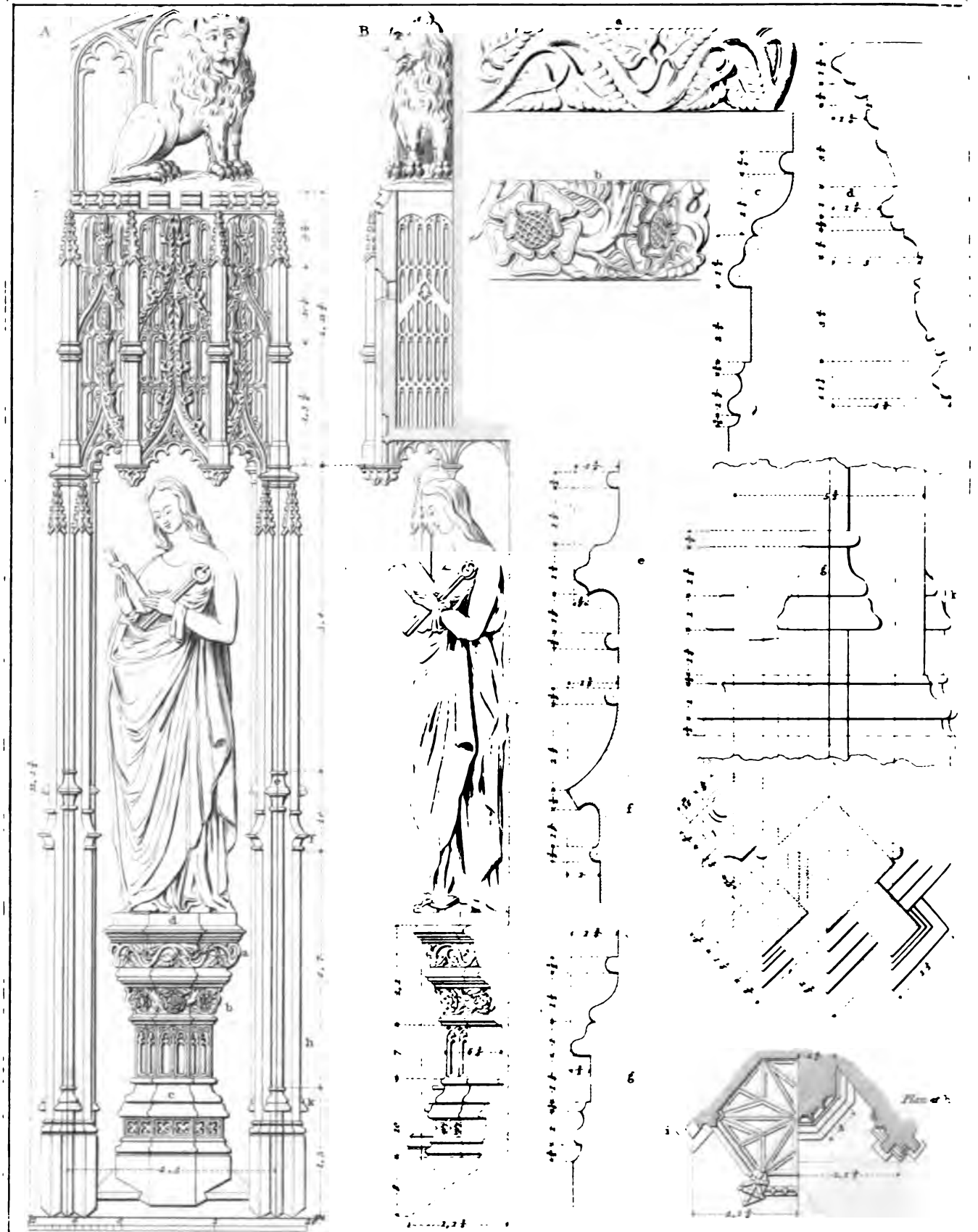


Westminster Abbey Church?  
Greenway and Jeron. Abbot. Islip's Chapel?  
London & this the 1st directly by Lyster to Hugh Bellhorn June 1<sup>st</sup> 1862









A Plan of the

Site of the

*Viche, Henry 7<sup>th</sup> Chapel Westminster.*

London. Published by J. Taylor 59. High Holborn. Decr. 1. 1831.

The design of this chapel is very good, considering the late period of its erection. The parapet in front of the upper chapel was much more elaborately decorated than what is here shown: the roof, and whole interior of the abbot's chapel, were rich and well wrought. The entrance, and one of the two chief compartments of the front, are shown in an elevation; the section is taken at the door.

#### TABERNACLES FOR STATUES; AND STALLS.

##### PLATE XXXVIII.—(I.) NICHE IN HENRY VII.'s CHAPEL, WESTMINSTER ABBEY.

THE five recesses in the eastern part of Henry VII.'s Chapel were intended for so many altars, and two others were to have stood at the upper ends of the ailes: the places for these altars are left quite plain, and above each are three niches, or tabernacles, with statues of saints: the central niche of one of these is shown in this Plate. The statue represents St. Agatha, virgin and martyr\*. The tabernacle partakes of the elaborate character of the whole

The first gives a portrait of the abbot standing in his monastic habit, within a very rich ornamental compartment.

The second represents his death-bed, surrounded by his monks and clergy, and visionary figures of saints and angels.

The third, a lofty hearse, pinnaced at the top with numerous tapers, is standing before the high altar of the abbey, which is shown with its ancient screen, canopy, statues, &c.: the corpse is covered with a pall, and surrounded by attendants, some at prayer, others holding torches.

The fourth gives a view of the abbot's chapel in its original state, with his tomb, the altar-pieces of the upper and lower chapels perfect, and many other curious particulars.

In the fifth is a distant view of the abbey-church, with part of the side removed to show the coronation of Henry VIII. as taking place within. The west front has an engine standing upon it for drawing up stones for the building, and an octagonal lantern is set over the centre of the church. The above plates were minutely described by the late Mr. John Carter, in the *Gent. Mag.* 1809, p. 1121, and 1810, p. 30. In the same publication for 1808, p. 297, Mr. Carter gave a plate of a pretty little screen at the west end of the abbey-church, bearing abbot Islip's device. The enthusiastic zeal of that able draughtsman and antiquary, was undoubtedly effectual in checking the mutilations of ancient monuments; even the personalities of his censure were useful in making him feared, though they perpetually engaged him in hostilities. "We ne'er shall look upon his like again!" In the title-page of Britton's "Architectural Antiquities," Vol. V., is an engraving of a very elaborate canopy in Islip's chapel.

\* Tortured and put to death in the persecution of Decius, A.D. 251. Her characters of virgin and martyr are pointed out by her long hair, unbound, and an instrument of torture which she holds

fabric; its canopy is perforated, and all the inner substance hollowed out; its fretwork is too minute to be truly beautiful: the pedestal is in better taste.

A. Elevation of the whole in front. B. Section of the same, in profile. a. Upper fret in the pedestal. b. Lower pattern of the same. c. d. Mouldings of the top and bottom of the same. e. f. Projections on the buttresses at the sides. g. Base-moulding of the same. h. Plan of half the niche. i. Same, showing half of the arched ribs within the canopy. k. Basement of the slender buttresses at the sides of the niche.

This delineation may be particularly useful in showing the manner of attaching the lesser buttresses to the central one: for, even in such minute details, the ancient artists were careful to adhere to the propriety of each part, and the neglect of such propriety often spoils the consistency of modern imitations.

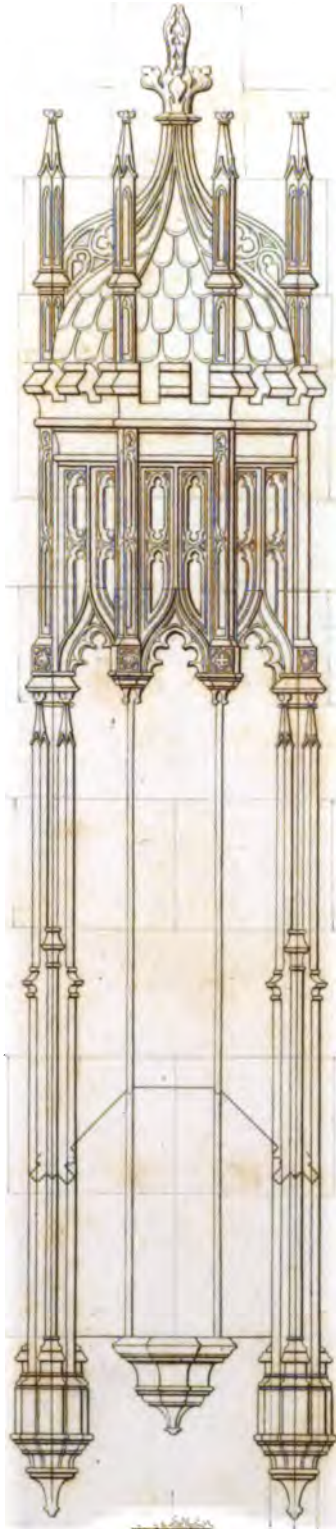
#### PLATE XXXIX.—THREE NICHEs FROM OXFORD.

THE *Niche*, or *Tabernacle*, forms so conspicuous and characteristic an embellishment of *Gothic Architecture*, that its design ought to be well understood by the architect. Three specimens of the tabernacle are given in this Plate, all resembling the stalls in the choirs of great churches.

The one at *Merton College*, stands over the gate in the north front. The statue represents king Henry III., the reigning sovereign at the time of the foundation of the college. In a corresponding niche stands that of the founder, in his episcopal vestments. The arms at the bottom, held by an angel, are those of Henry V., in whose reign this part of the college was built by the warden, Thomas de Rodeburne, afterwards bishop of St. David's, in 1416. This is an excellent subject for imitation, being of graceful proportions, and elegant in its details, without being very elaborate.

2. The second niche is one of three that adorn the front of the entrance-tower to Corpus Christi College, built about the year 1516. This is not a specimen of such good design as that from Merton College. The canopy has an air of heaviness, though full of ornaments; and the separation of the corbel from the bases of the sides, makes the bottom of the tabernacle look imperfect. The statue is wanting, as those of the other niches in the same front also are.

in her left hand. The lion seated upon the top refers to the royal arms of England; others of these tabernacles bear the greyhound, &c.—See Glossary at the term *TYMBRE*.



*Merton Col.*

*Corpus Christi Col.*

*All souls Col.*









3. The third specimen is taken from the fine entrance-tower of All Souls' College. The statue gives a characteristic portrait of the meek Henry VI., a youth at the time of its erection, about 1440. The effigy of the founder, archbishop Chicheley, occupies a similar niche on the other side. The architectural character of this tabernacle is similar to the first of the three, except in having the statue raised upon a pedestal: the back of this niche is flat, and its want of depth injures the effect considerably; the usual plan was a hexagon, half recessed, and half projecting.

PLATE XL.—(C.) SEAT, OR STALL, IN HENRY VII.'S CHAPEL,  
WESTMINSTER.

THE Stalls in Henry VII.'s Chapel have been severely censured in some modern descriptions of that exquisite fabric: and it is true that they are not worthy to be matched with it in all points, though many parts of them are very beautiful\*.

A. Front elevation of one of the lower stalls, with the desk of an upper stall on the top. B. Elevation in profile of the same. a. Carved bracket under the seat, representing the Judgment of Solomon between the two harlots, with a soldier about to divide the living child. b. One of the lesser carvings on each side; the cause of contention, the substitution of the dead child for the living one, is here represented with ludicrous simplicity: it is exactly repeated on both sides. c. Compartment in front, under the desk. d. Bottom part of the same. e. Figure of Henry VII. on a poop of the desk. f. Section, at large, of the mouldings on the arms of the stall.

\* The banners and helmets of the Knights of the Bath incumber the canopies of the stalls, and hide part of the Architecture above them. The general view of the interior would be much finer if the ailes were left open to the chapel, or at least only divided by open screens similar to some further eastward; but the stalls are appropriate furniture, and were described in the Will of the founder. The ailes of Henry VII.'s Chapel are extremely beautiful: that delicacy of ornament which appears minute and feeble, when spread over the broad surfaces of the centre, or the exterior, seems happily suited to these narrow dimensions; but all perspective is defeated by huge and tasteless monuments. What could be in worse taste than those of the celebrated queens, Elizabeth and her victim Mary of Scotland? It is strange that the late Mr. Pennant could coolly observe, in speaking of these heroines, "The same species of monument incloses both, *in this period of the revival of the arts.*" ["Some Account of London."] A phrase of more bitter irony could not have been dictated, though the honest gentleman intended no such thing. The two statues of those queens have considerable merit; but the Architecture over them is shockingly out of place.

**PLATE XLÍ.—(D.) CANOPY OF A STALL IN HENRY VII.'S CHAPEL.**

THIS canopy belongs to one of the upper or principal stalls. The design seems to have been formed upon the idea of a turret, or tabernacle, perforated with windows, and surrounded by pinnacles and flying buttresses.

Details to the elevation :—

a. Part of the tracery in the central tabernacle. b. Crocket of a flying buttress. c. Crocket of a pinnacle. d. Moulding within the crockets, in each front. e. Shaft supporting the canopy. f. Plan of the canopy, taken at two different heights, as pointed out by the letters on the elevation. g. Plan of half the canopy, on a large scale, showing the ribs of the arched roof. hh. Sections of the shaft e., one on a larger scale than the other.

**MISCELLANEOUS SUBJECTS.****PLATE XLII.—STONE PULPIT IN WORCESTER CATHEDRAL.**

THIS very curious pulpit was originally placed in the nave of Worcester Cathedral, near to the west end; from whence it was removed about the middle of the last century, and affixed to a pillar on the north side of the choir.

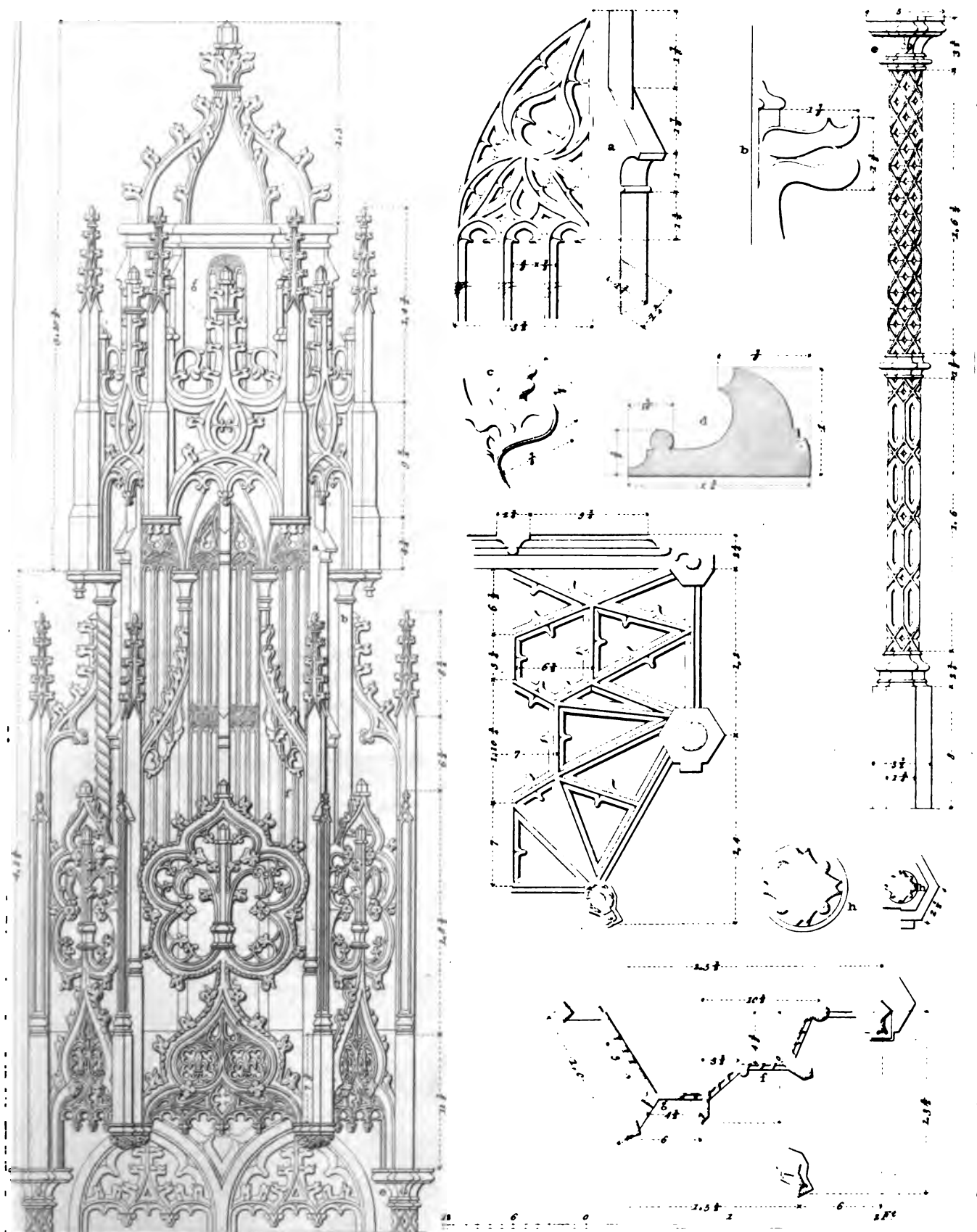
The purity of its design has been violated by a mixture of modern ornaments, emblems\*, &c. : the desk has been raised by the addition of a clumsy cornice; and a flat tester of wood, carved in a strange style, is suspended over the top. The back represents the New Jerusalem, as described in the Apocalypse; it is of oak, and apparently of the same age as the pulpit; the tabernacle above it is imperfect.

An Elevation of the whole in front, and a Section of the whole, from front to back, with a Plan of the pulpit, and a Plan of part of the sides on a larger scale, constitute the subjects of this Plate.

**PLATE XLIII.—STONE PULPIT, MAGDALEN COLLEGE, OXFORD.**

IN ancient times, sermons were commonly delivered in the open courts of religious houses, the cloisters of cathedrals, &c. This pulpit is placed in a

\* These are pompously described in Green's "History of Worcester," and the same account has been copied in later descriptions.

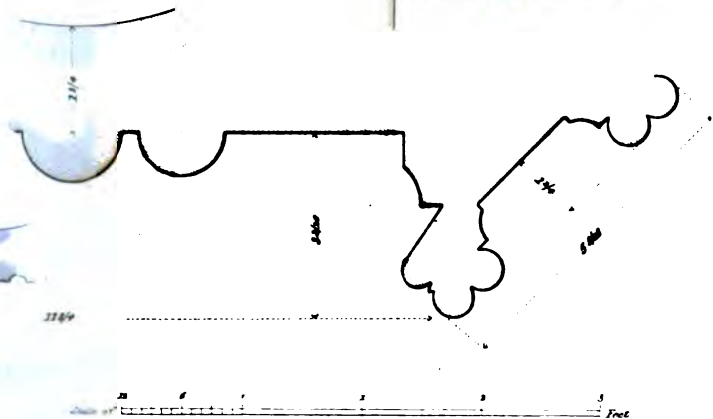
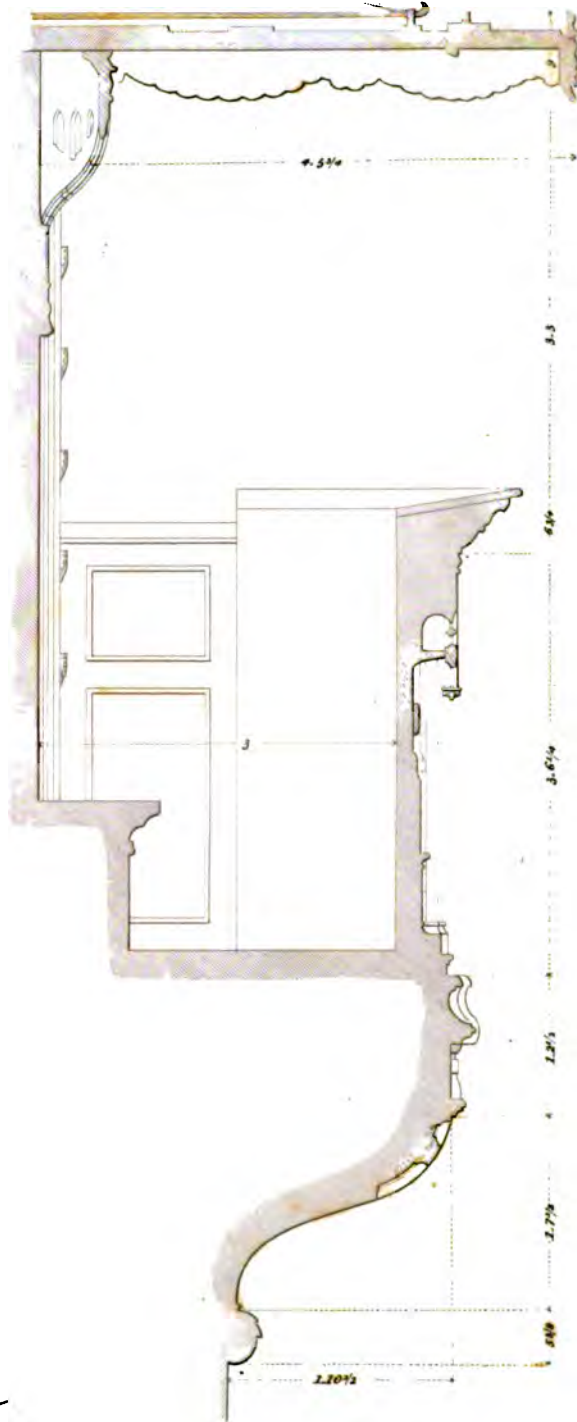


A. F. 1851

*Canopy of one of the stalls. H. 7<sup>th</sup> Chapel Westminster.*

London. Published by J. Taylor 39, High Holborn Decr 1851

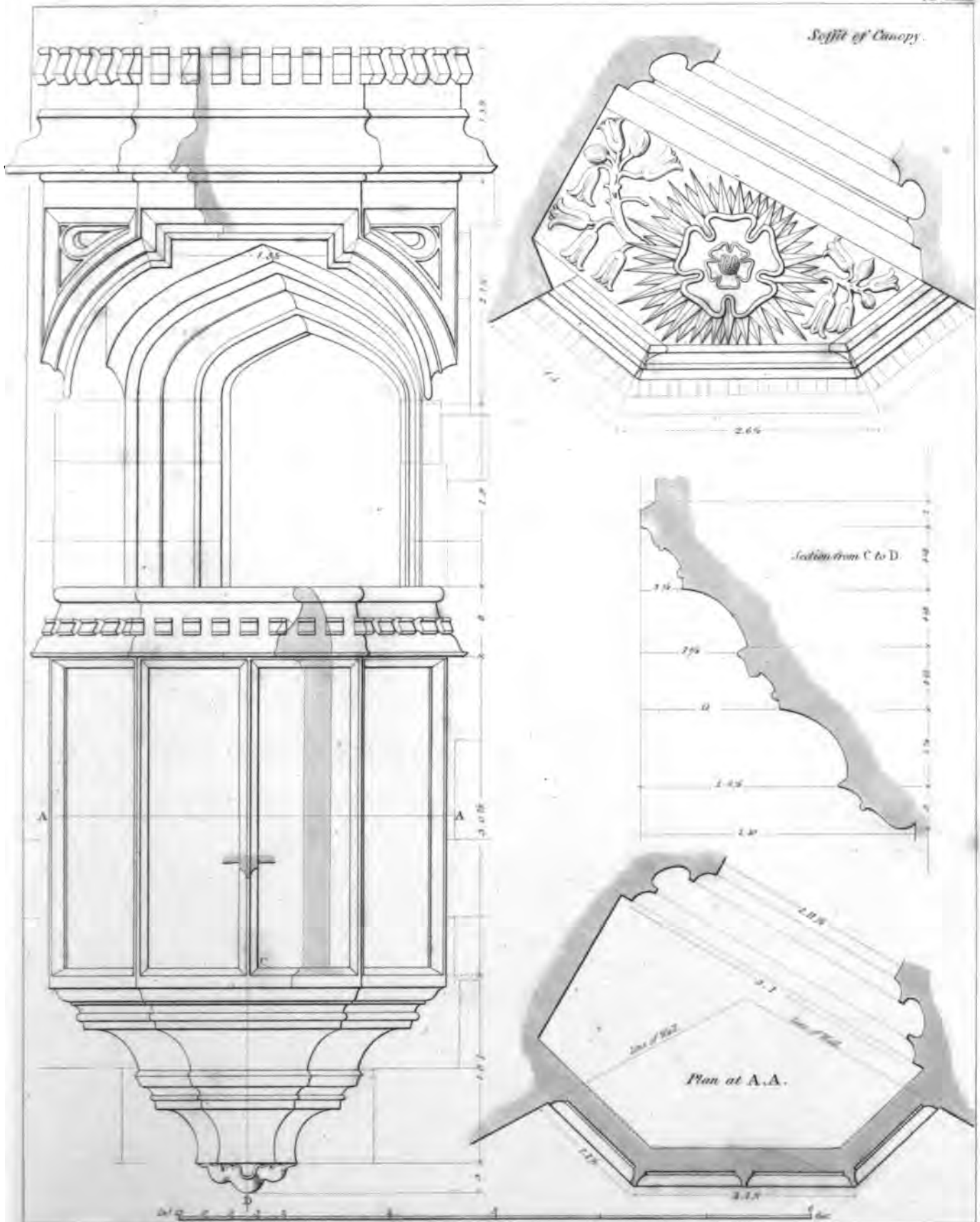




*S. Morte del R. Reale sena*







A. Pugin del.

Wilson Lowry sculp.

*Stone Pulpit, Magdalen Col. Oxford.*

London Published by J. Taylor & Son, 11, Abchurch Lane, 1842.

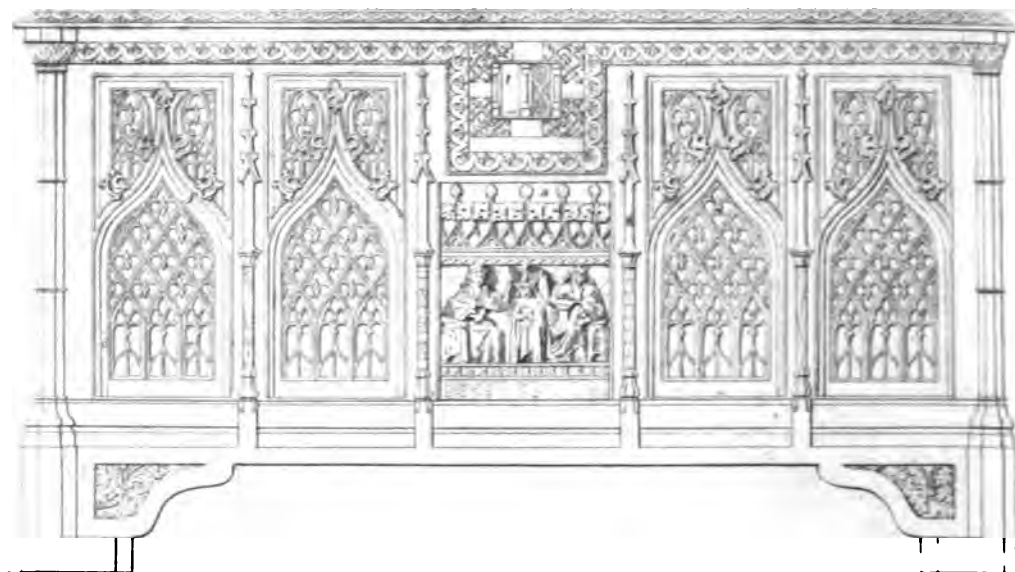
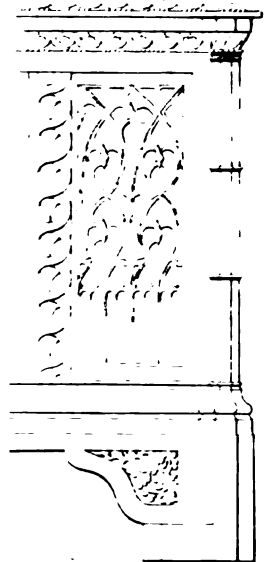






Nº1.

Nº2.

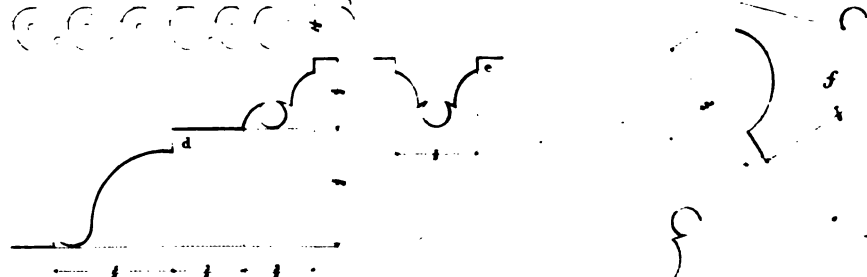
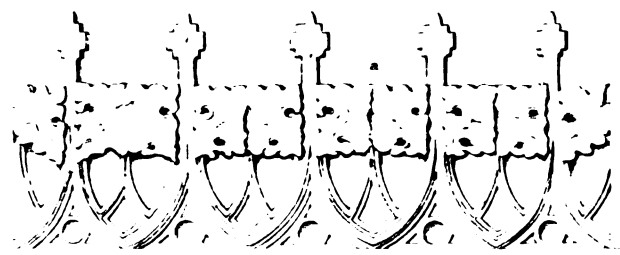


In a . . . . . 1864

2.0



6.74



Allegre de la 1864

*Chest in the possession of G. Ormerod, Esq.*

1864

corner of the outward court of Magdalen College, in front of the chapel\*. The mouldings are neat; but there is nothing of ornament about the work, excepting the canopy, which is sculptured with the rose surrounded by rays, a cognizance of Henry VI., and two branches of lilies, the favourite badge of the founder, bishop William of Waynflete.

A. A. Plan of the pulpit, and of the doorway at the back. B. Section of the mouldings in the lower projection. C. Plan of the canopy, with the flowers in the soffit.

#### PLATE XLIV.—(U.) CARVED CHEST.

THIS chest is a fine specimen of the rich and durable furniture with which the chief apartments of ancient mansions and castles were furnished. Articles of this sort used to be specified in wills, and to pass from generation to generation, till the lighter pieces of modern manufacture superseded these heirlooms. It is very seldom that such fine architectural ornaments are seen on old furniture: most of the old bedsteads and chests now remaining being covered with enrichments of the mixed style, fashionable in the reigns of Elizabeth and James I.† Mr. Ormerod, in his interesting and valuable History, &c. of Cheshire, Vol. III. p. 450, furnishes us with the following particulars respecting this chest, in connexion with Nantwich Hospital:—

“It appears to have been one of the chests used to keep writings and chalices, &c. &c. in; and is about two feet broad by five in length, and two feet nine inches in height. At each end are two compartments, and in front five, all of which, *except the central one*, are sumptuously carved in imitation of rich Gothic windows, with canopies, crockets, finials, buttresses, and shrine-work. The *centre* represents the *English* coronation of Henry VI., and the *single* rose occurs over the fleur de lis in the ornaments.

“From this circumstance, as well as from the style of the Architecture, the chest cannot be referred to the time of Henry VII., and is not likely to have been

\* The university used formerly to assemble here once a year on the festival of St. John Baptist, when this pulpit was used, and the court decorated with green branches; but of late years the sermon has been preached in the chapel. The buildings of Magdalen College were chiefly erected between the years 1470 and 1490.

† In Carter's “Specimens of Ancient Sculpture and Painting,” a few articles of ancient furniture are shown; and some in his unfinished work on Ancient Architecture: a collection of such specimens would be very useful, and serve to correct the vicious taste of modern Gothic inventions for furniture. The front of a chest carved in a similar style to this, but filled with small figures of saints, &c., is in the possession of George Holmes, Esq., F.S.A., at East Retford, Nottinghamshire.

carved during the ascendancy of the Yorkists, intervening between Henry VI.'s death in 1461, and the accession of Henry VII. The English coronation of Henry VI. took place Nov. 6, 1429; but the date may probably be fixed, from the insertion of the *rose*, between the breaking out of the civil war in 1455, and the year 1461 before mentioned.

“ One of the greatest peculiarities in the architectural details is the design of the four pilasters, which appear originally to have had figures under the canopies, and are ornamented with scales, arranged in the form of fasciæ, bends, or chevrons. Oak pilasters, of the same design, are introduced in the choir screen of the collegiate church of Manchester, which is supposed to have been erected by John Huntingdon, warden from 1422 to 1458.”

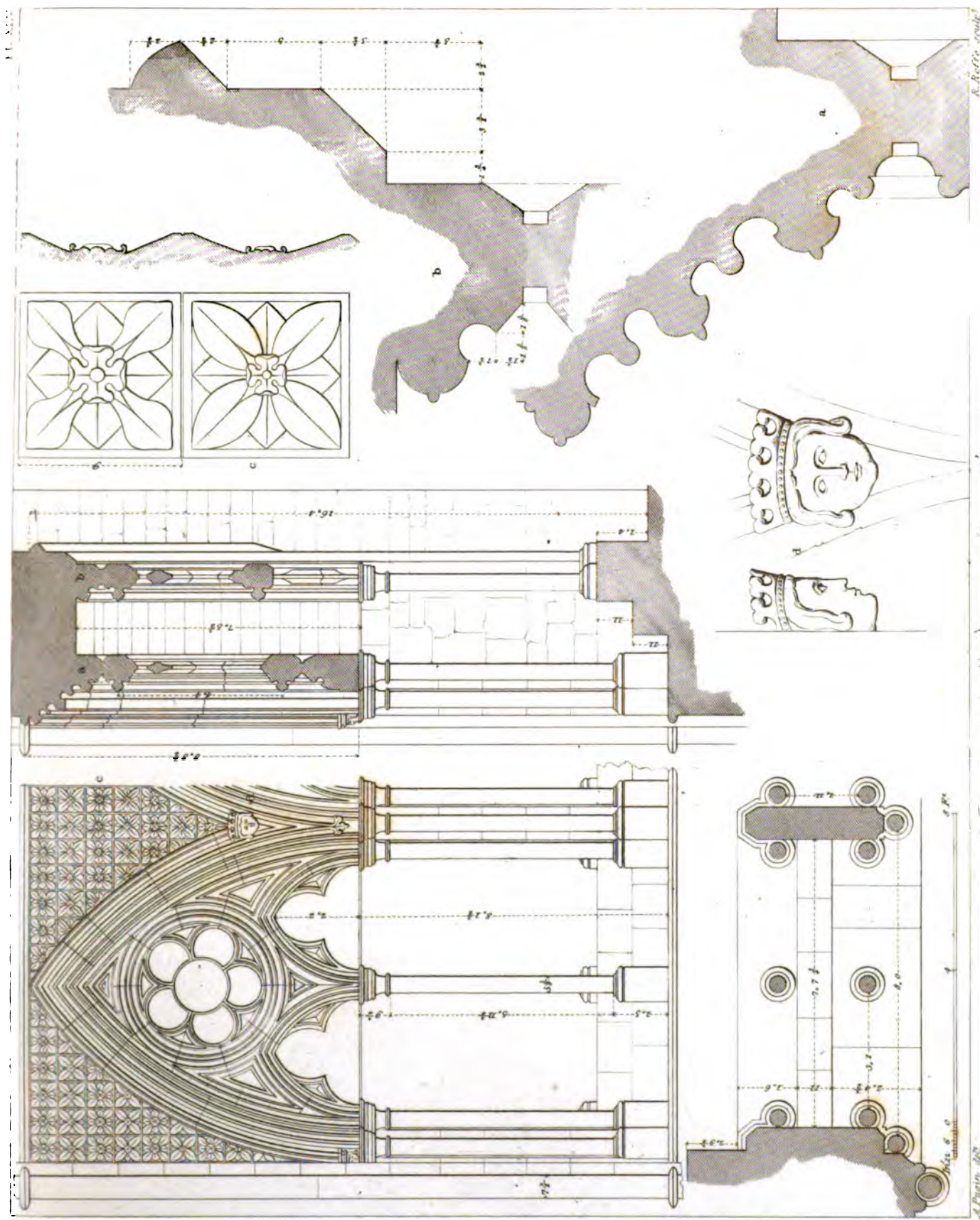
No. 1. Elevation of one end. No. 2. Elevation of the whole front, with a horizontal section, or plan. a. Compartment in the centre, under the lock, drawn on a larger scale. The figures represent the Holy Trinity and the Blessed Virgin. b. Part of one of the front compartments. The crockets are elegantly turned; and the tracery, resembling windows, is rich and beautiful. c. Part of the tracery in the chief compartments, showing the manner of its design; with a section of its mouldings. d. Section of mouldings in the frames of the compartments. e. Section of the central compartment. f. Moulding of the gables, at large. g. One of the front pinnacles.

#### PLATE XLV.—TRIFORIUM IN THE NAVE OF WESTMINSTER ABBEY CHURCH.

THIS Plate shows one division of the *triforium*, or middle story, in the nave of Westminster Abbey Church: two such arches fill the breadth of each bay, giving light to the roofs of the ailes\*. The chaste style of architecture in this noble church is deserving of great admiration. Unhappily the details of the outside have mostly yielded to decay, and the effect of the interior has been spoilt by filling the lower parts with confused heaps of marble, now grown so numerous that scarcely any one of them attracts particular notice: but wherever a portion of the original architecture remains entire, traces of fine taste and invention never fail to present themselves.

The plan and section show the double construction of the tracery. The

\* The openings of the middle story have been blocked up in the modern *improvements* of some cathedrals, to the great injury of the interior view. Galleries for persons to stand in and see grand processions, and other ceremonies, were frequently constructed over the ailes of great churches.— See the word NUNNERY in the “Glossary.”



*Choir of the Abbey Church, St. Edmund's Abbey, Ipswich.*  
*London. Published by J. Taylor, 33, High Holborn, Dec. 1847.*

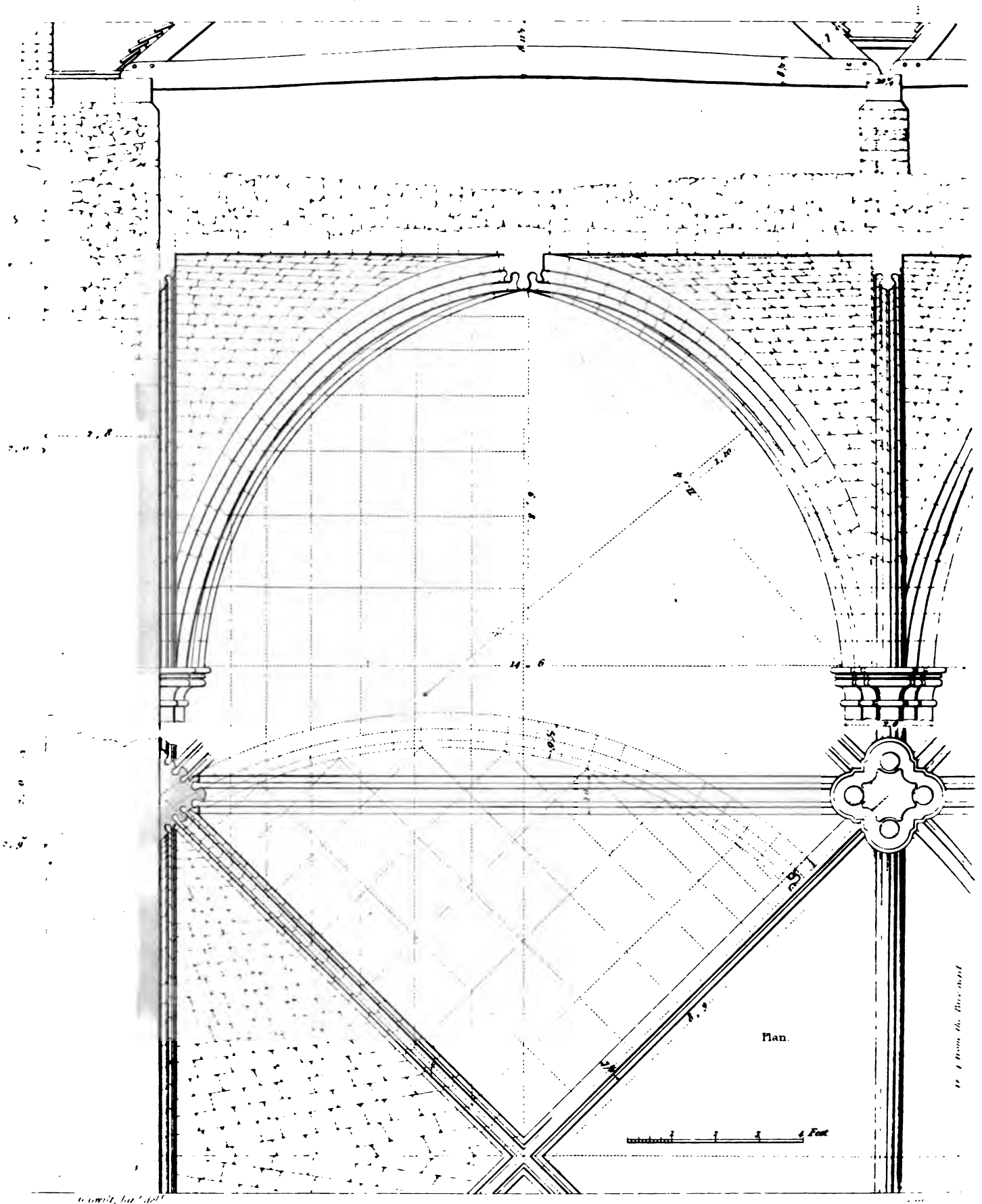






*Turret & Gable. Kings College Chapel, Cambridge.*





*St. Saviour's Church, Southwark.  
 Grounding of the Lady Chapel.*

*W. Smith, Sur. Genl. & J. D. Smith, Esq. Architects. 1852.*

little columns at the back are raised by an additional basement, calculated for the effect when seen from below.

a. Enlarged section of the front mouldings. b. Some of those at the back. c. Two of the squares, wrought with leaves, which enrich the spandrils\*; a section is annexed to the front view. d. Head in a foliated crown, placed as a termination to the outer mouldings of the arches.

PLATE XLVI.—TURRET AND GABLE OF KING'S COLLEGE CHAPEL,  
CAMBRIDGE.

THE chapel of King's College, Cambridge, has been as much celebrated as any Gothic building in Europe, so that nothing need be said here respecting the general character of its architecture†. This Plate represents the upper part of one of the four lofty turrets which adorn its angles; with a portion of the adjoining gable. The turrets are carried up without any ornament as high as the battlements of the roof, above which they are beautifully decorated, as shown in the Plate. The character of these decorations deserves a particular examination; the projections and recesses are bold and decisive, producing a clear and distinct effect, even at the great height they are placed. The fretted compartments in the sides are pierced quite through the walls, giving light to the interior, and making the turrets appear very rich on the outside. The armorial badges and crowns refer to Henry VII., who contributed very largely to the completion of the structure, though it was not completed in his days.

A. Plan, taken in the lower compartment of the elevation. B. One corner of the same, on a larger scale. C. Mullion. An enlarged elevation of the Cross upon the crest of the gable.

PLATE XLVII.—(G.) VAULTED ROOF IN ST. SAVIOUR'S CHURCH,  
SOUTHWARK.

THIS specimen of an arched roof exhibits the simplest form of groining; but plain as it is, the practical architect will feel interested in examining the prin-

\* This sort of enrichment was commonly applied to flat surfaces in the architecture of Edward the First's reign, which was a period of good taste. The Crosses erected in honour of queen Eleanor are thus enriched. The screen in front of the choir of Lincoln Minster is entirely covered in this way between the mouldings: it was erected in the reign of Edward II. The next variety of style had less of foliage in its ornaments, and more of tracery.

† See the Plates, contracts for building, descriptions, &c. of this magnificent structure, in

ciples of such constructions, which have been exactly laid down in this *specimen*, with the curvature of the ribs, the inclination of the intermediate courses towards the centre of the groin, &c. It is taken from the low ailes, eastward of the choir of St. Mary-Overy's, or St. Saviour's, Church, built in the 13th century. A part of this church is now rebuilding in close imitation of the original work, under the superintendence of G. Gwilt, Esq., architect.

PLATE XLVIII.—CAPITALS AND BASES OF PILLARS.

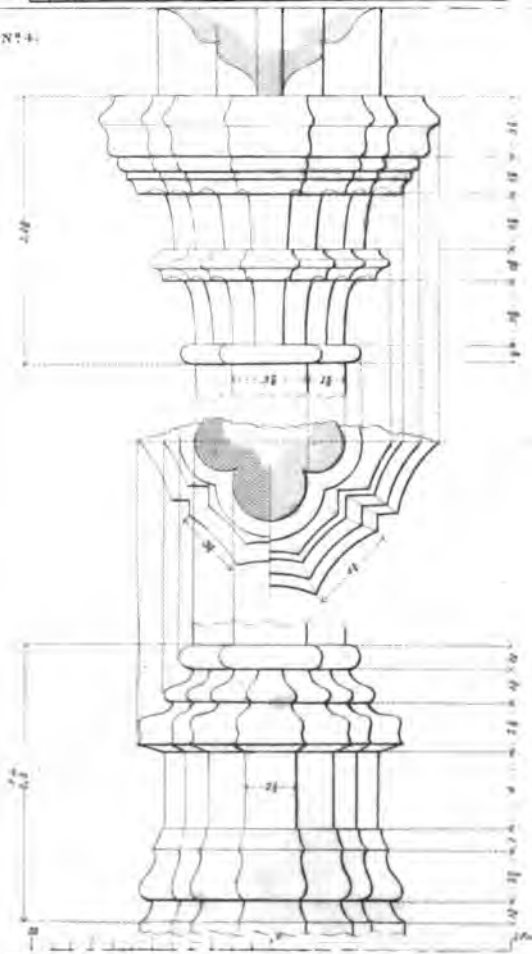
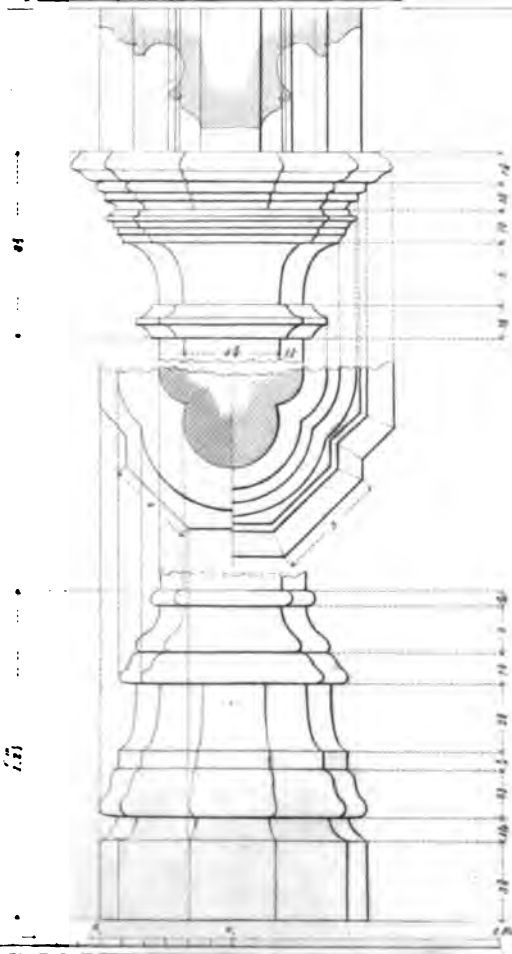
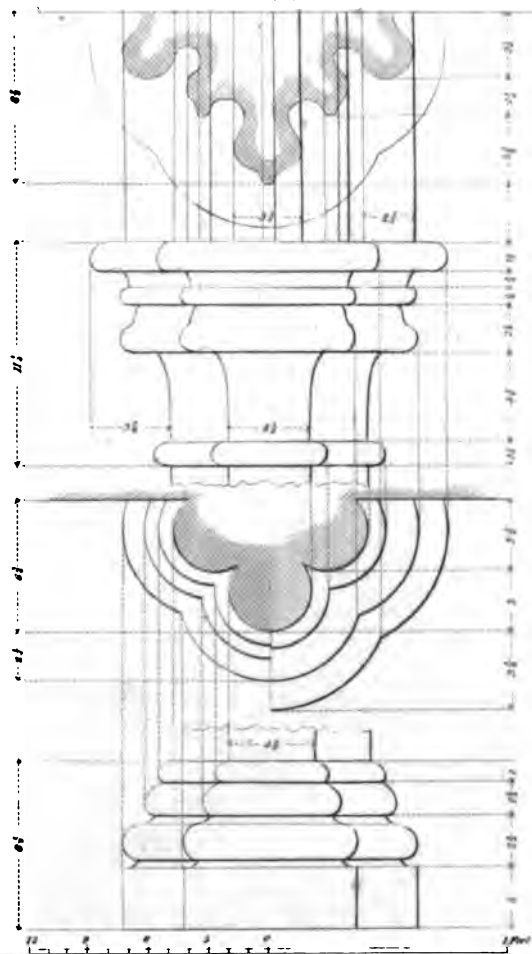
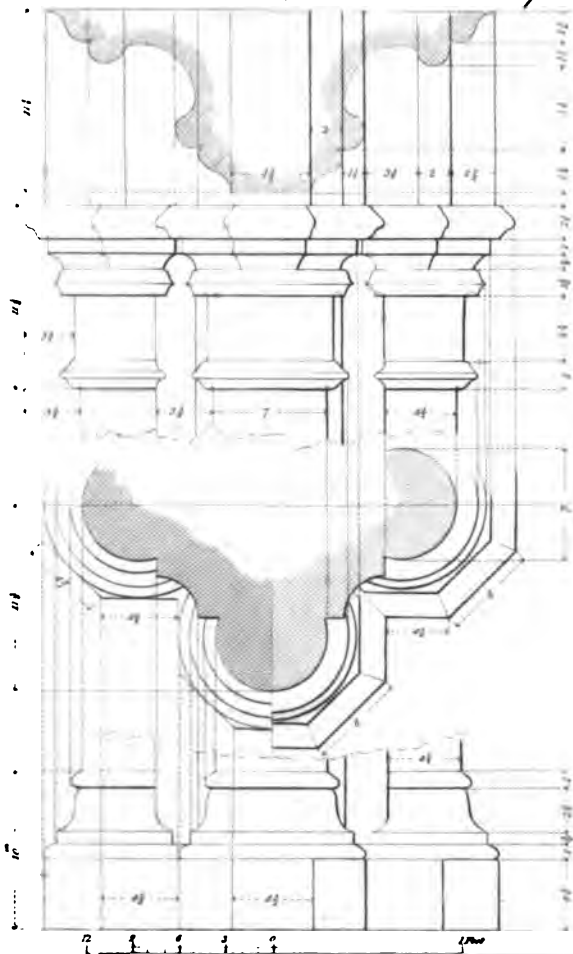
THESE specimens are all of a plain description, the capitals being finished with mouldings only, without foliage. No. 2. belongs to the arched roof, shown in the last Plate. The three others are all of later style. The manner in which the arches are set upon the pillars will be found carefully marked, and the size and form of the shafts of each pillar\*.

PLATE XLIX.—(P.) CAPITALS ENRICHED WITH FOLIAGE.

FOUR specimens of foliated capitals are here displayed, with their respective bases. It may be useful to observe, that in designing a capital of this sort, the *corps*, or solid part, ought to be proportioned before any ornaments of leaves, flowers, &c. are applied: a small *neck-mould* is required to distinguish the capital from the shaft, and over the leaves a *hood-mould*, such as that marked e. in the second specimen. By comparing the letters on the sections with the corresponding ones on the elevations, the whole will be clearly explained. Nos. 1 and 2 are of the latter end of the 14th century; No. 3 of the early part of the same, or the end of the 13th; and No. 4 of the beginning of the 13th century.

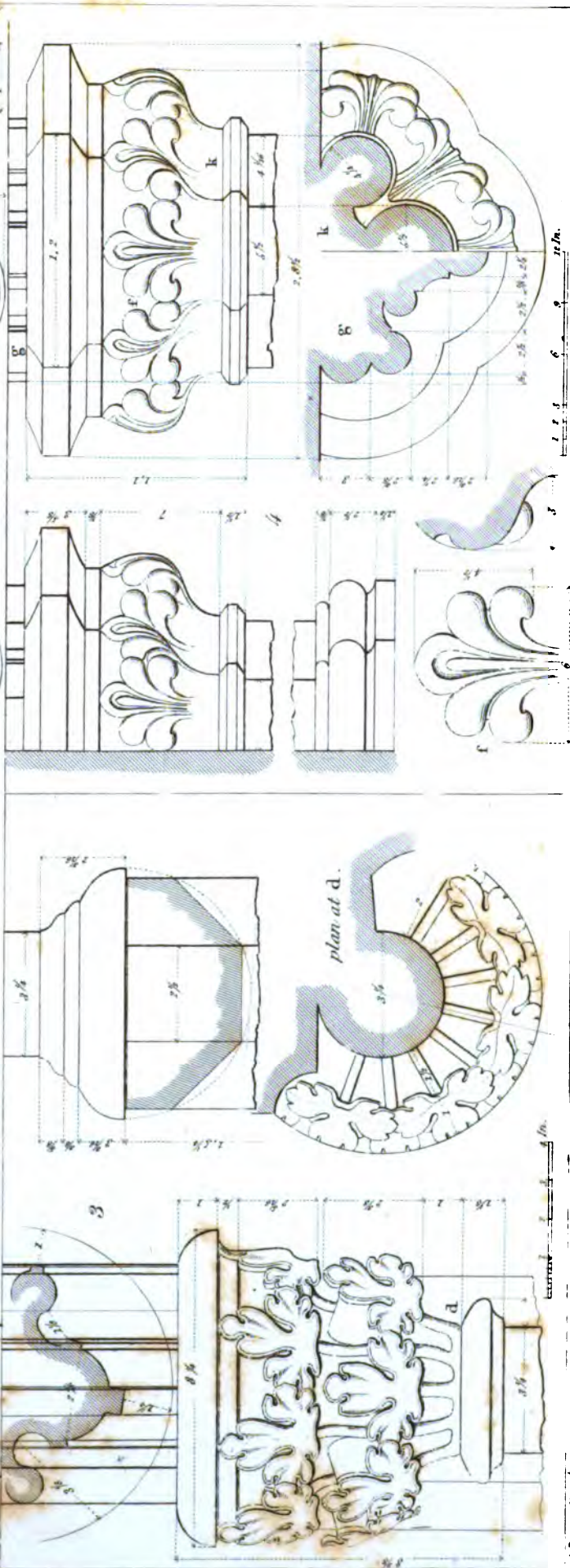
Britton's "Architectural Antiquities," Vol. I. 4to.: Lysons' "Magna Britannia," Cambridgeshire: and Harraden's "Cantabrigia Depicta."

\* The *columns*, or, to use the ancient English term, *pillars*, of buildings of the middle ages, were never tapered upwards, after the Greek manner; and their architects showed a sound judgment in preferring the perpendicular form; since their pillars were always surmounted by arches, whereas those of the Greeks were overlaid with straight entablatures. A few examples of arches, springing from tapered columns, are found in Roman buildings of degenerate times; and several modern instances of this practice might be mentioned, chiefly of a date when Roman architecture was but imperfectly understood. The quadrangle within the Royal Exchange, London, and the portico under the Library of Lincoln Minster, both works of Sir Christopher Wren, are perhaps the latest examples. The effect is very bad, the small necks of the columns appearing ready to break under the weight of the arches.





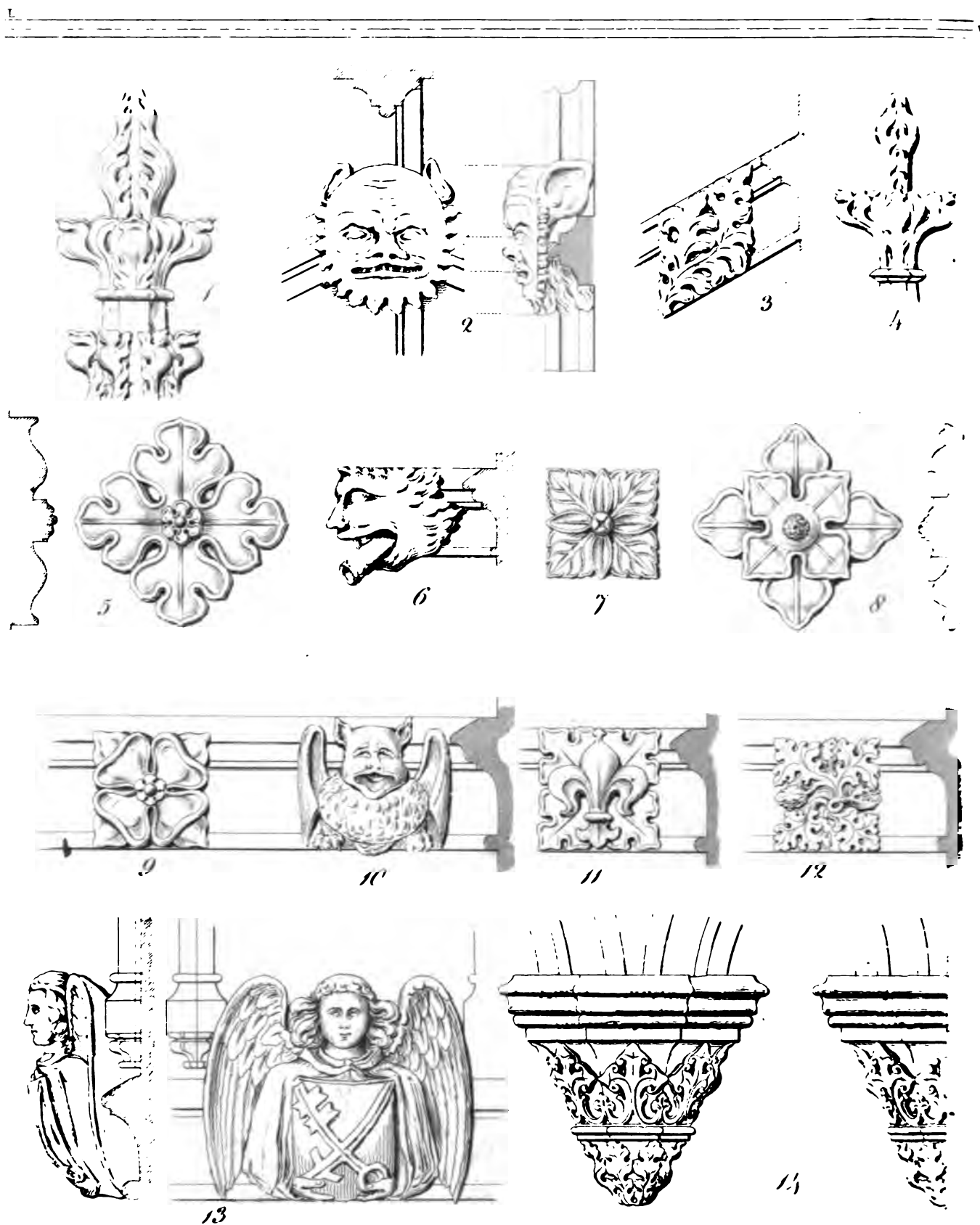








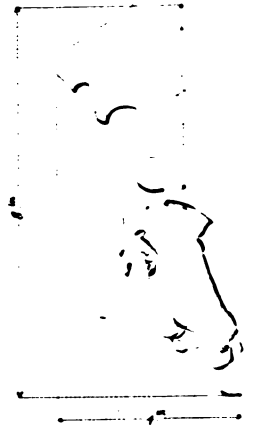




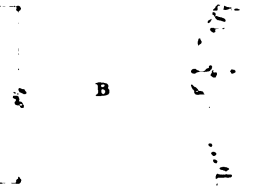




A



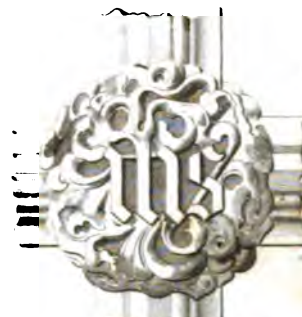
B



C



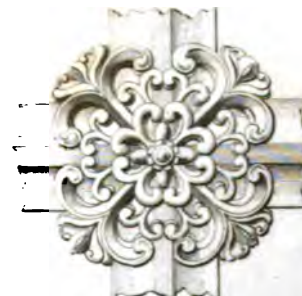
D



E



F



G



A. Pugin del.

J. Coghlin. sculp.

Ornaments from Westminster Abbey Church, &c.

London Published by J. Taylor & Son High Holborn June 1. 1852.

1.





*Coronae & Parapets.*

PL. LII.

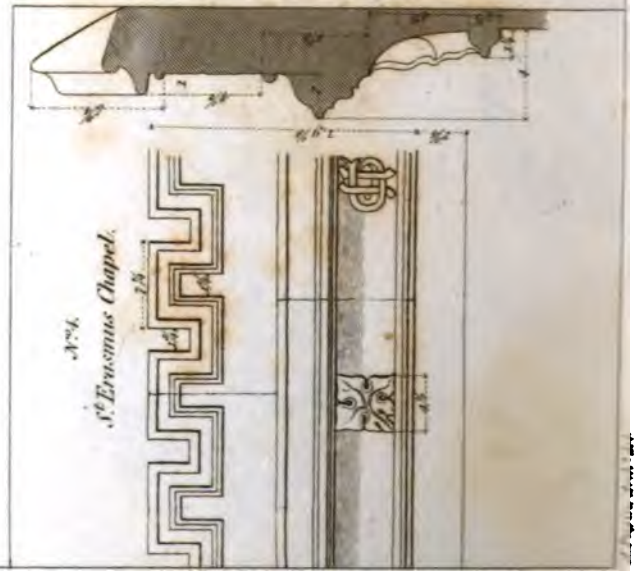
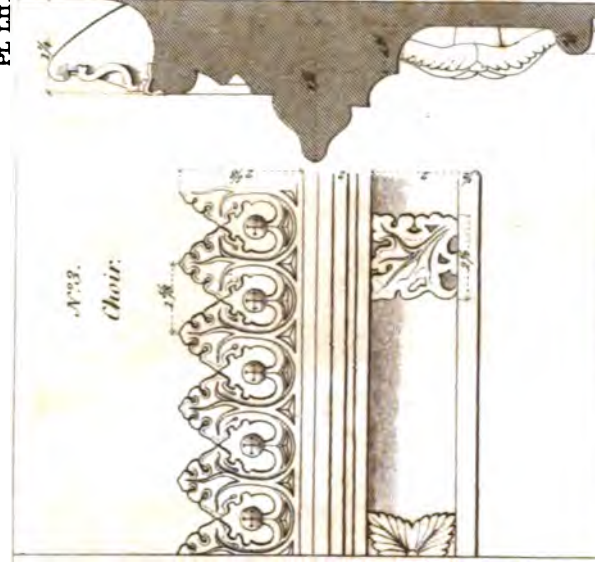
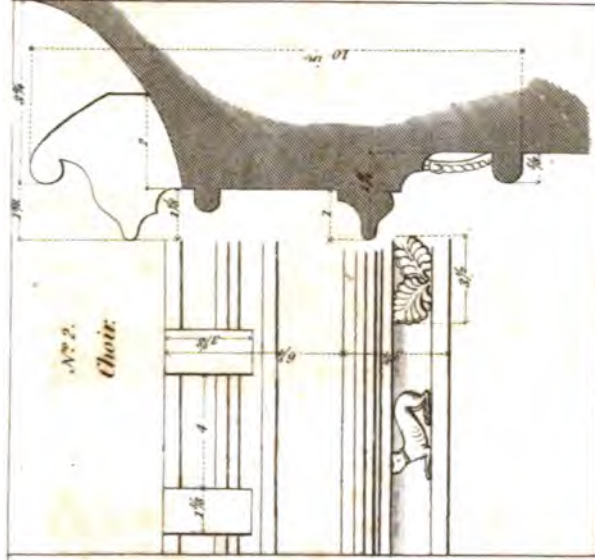
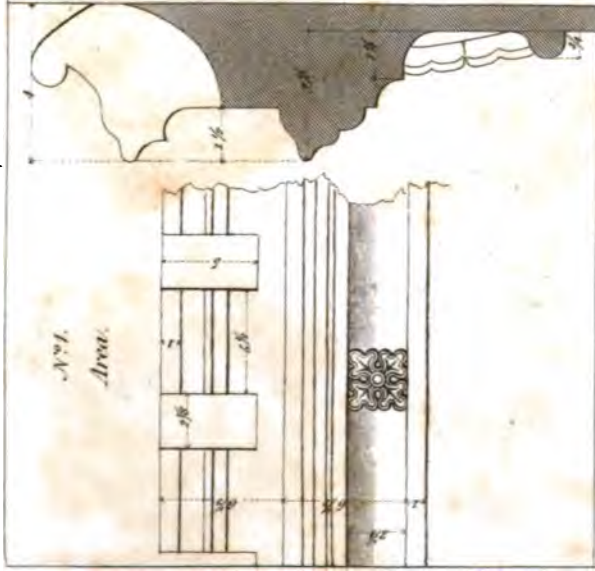


PLATE L.—BRACKETS AND SCULPTURED ORNAMENTS AT OXFORD.

Nos. 1 and 4 are finials of two pinnacles. 2. a grotesque mask, upon the crossing of two ribs. 3, 6, 9, 10, 11, and 12, are enrichments of cornices. 5, 7, 8, *pateras*, or compartments of leaves, which may be variously applied. 13, 14, two rich corbels; the first sculptured with the figure of an angel holding a shield\*; the second with leaves, after the form of the capital of a column.

PLATE LI.—(Y.\*) SCULPTURED ORNAMENTS FROM WESTMINSTER ABBEY.

A. A specimen of cornice, in which the *casement* is covered by a running pattern of foliage, fruit, &c. The projections of the mouldings are shown on the section. B. and C. Two other patterns of similar work. D. E. F. G. Specimens of *knots* on the intersections of ribs, in roofs. These are all shown in profile, as well as in front. In E. the letters IHS, an abbreviation of the sacred name Jesus, are wrought amongst the foliage.

PLATE LII.—(F.) CORNICES FROM WESTMINSTER ABBEY AND  
HENRY VII.'S CHAPEL.

THE mouldings of all these cornices take the same turn with that in the preceding Plate: each consisting of a *casement*, at the principal moulding, with an astragal, or other small projection at the bottom, and a larger projection above the *casement*: generally this was an ogee, but variously turned. The sections of these specimens are drawn on a larger scale than the front views, the better to show the turns of the mouldings.

Nos. 1, 2, and 4, have *crests* of small battlements above the cornices, and their *casements* are studded with small ornaments of *entail*, set at intervals. Nos. 3 and 5, have *crests* of leaves, arranged according to a pattern of great elegance, and which was very frequently used in the 15th century. The *crest* of No 6 appears to have been broken off. This specimen being of wood, the *entail* is worked on a thin piece, inserted afterwards into the *casement*.

\* It seems remarkable that the pious notions of those times were not shocked at the idea of an angel being put to such an office: those celestial beings were very properly represented as playing on musical instruments in churches, or holding scrolls inscribed with some holy text; but the attributes of chivalry ought never to have been applied to them.



PLATE LIII. —(Q.) CHIMNEY PIECE IN QUEEN ELIZABETH'S GALLERY,  
WINDSOR CASTLE.

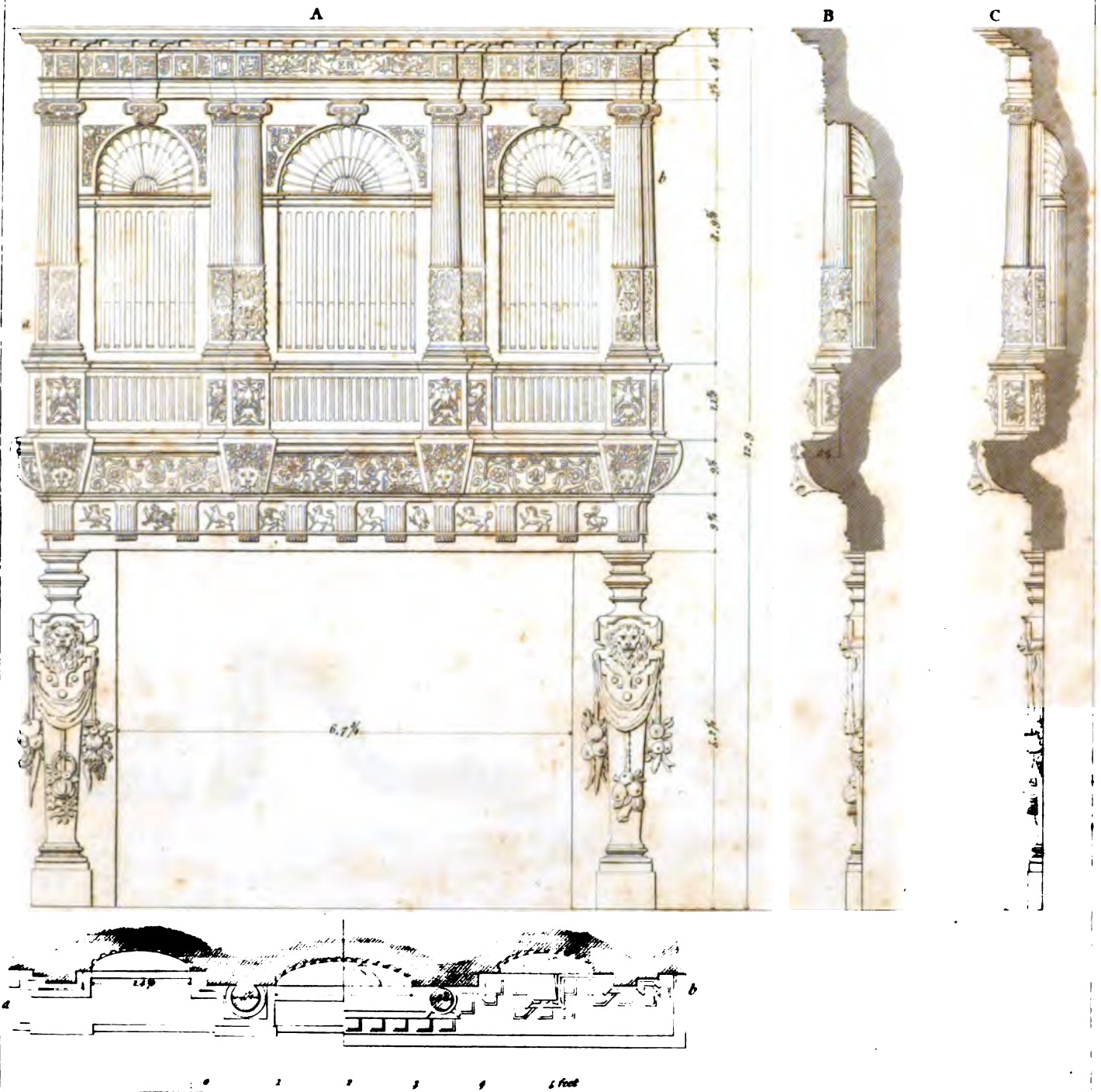
AN architect being sometimes called upon for a design in the mixed style, prevalent in England in the reigns of Elizabeth and James I., one specimen has been delineated. It is impossible to deny the grand effect of this elaborate composition, though nothing could be more misapplied than the Doric triglyphs and Ionic columns, which appear amongst the principal features. The most striking fault was committed in placing two such little spindling pilasters, under so huge a mass of ponderous ornaments: we know that they really have nothing to support; but to the eye they appear loaded with the whole weight\*.

A. Elevation of the front. B. C. Vertical sections, showing the projections of the columns, pilasters, &c. a. Plan of one half of the upper story, under the imposts. b. Same, above that moulding.

PLATE LIV. —(H.) DETAILS OF THE CHIMNEY PIECE IN QUEEN  
ELIZABETH'S GALLERY.

A. One of the pilasters at the sides of the fire-place. An architect of Athens, or ancient Rome, would have been astonished, could he have been shown such a piece of architecture, thus covered with a mixture of drapery, scrolls, a lion's head, &c., and hung about with bunches of carrots and turnips. Undoubtedly, however, the *fine taste* of this composition was highly commended when it was new. B. Profile of the same. C. Projection of a pedestal of the upper order, with the cornice, &c. beneath it. D. Front of the same. The crowned dove probably had some allusion to the *virgin queen*, or to peace under her reign. E. Arch of the niche in the centre, with the capital, &c. over it. F. Column of the upper order, with its entablature and plan. G. Compartment in the centre of the mantle-piece, fretted with scrolls, fruit, the royal cypher of Elizabeth, &c. H. H. H. H. Four armorial crests; introduced into the metopes of the Doric frieze.

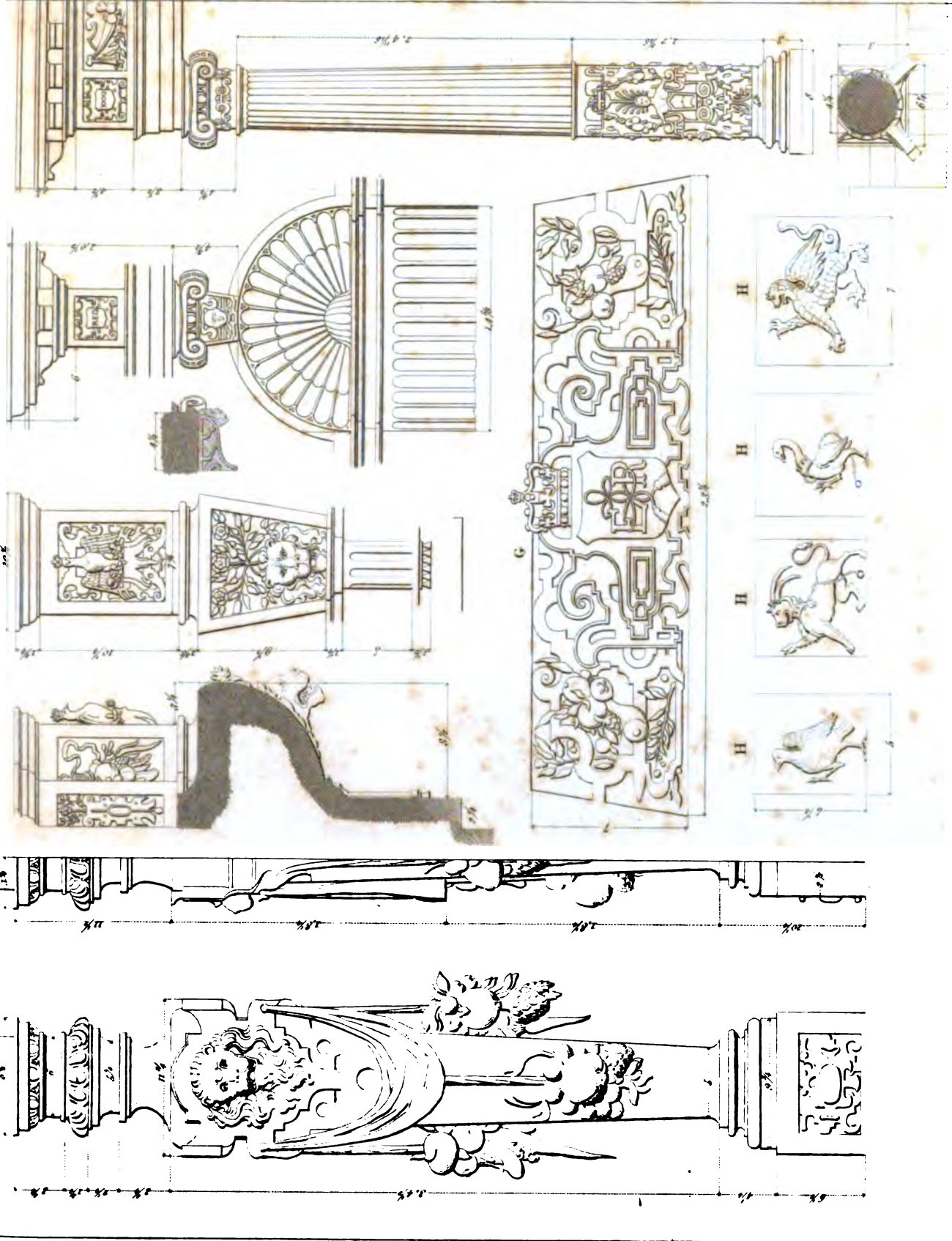
\* See Britton's "Architectural Antiquities," Vol. II.



*Chimney piece, in Queen Elizabeth's Gallery, Windsor Castle.*

London. Published by J. Taylor & Sons, High Holborn. Decr 1 1821





Drawn and Engraved by the 'Museum'

Details of the 'Chimney Piece, Queen Elizabeth's Gallery, Windsor Castle.'

London: Published by J. E. B. & Co. 1850. No. 11, 12, 13.





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THE END.

# **A Glossary**

OF

## **TECHNICAL TERMS**

DESCRIPTIVE OF

### **Gothic Architecture ;**

COLLECTED FROM

OFFICIAL RECORDS, PASSAGES IN THE WORKS OF POETS, HISTORIANS, &c.

OF A DATE CONTEMPORARY WITH THAT STYLE;

AND COLLATED WITH

THE ELUCIDATIONS AND NOTES OF VARIOUS COMMENTATORS, GLOSSARISTS,

AND

MODERN EDITORS.

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TO ACCOMPANY THE

### **Specimens of Gothic Architecture,**

BY

A. PUGIN,—ARCHITECT.

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COMPILED BY

EDWARD JAMES WILLSON.

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THIRD EDITION.

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LONDON :

PRINTED FOR J. TAYLOR, ARCHITECTURAL LIBRARY, HIGH HOLBORN; J. BRITTON, BURTON STREET;  
AND A. PUGIN, 105 GREAT RUSSELL STREET, BLOOMSBURY.

1825.



LONDON:  
PRINTED BY J. MOYES, BOUVERIE STREET.

## PREFATORY OBSERVATIONS

ON

### The Glossary.

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IN presenting this Glossary to the public, some prefatory observations may seem necessary, both to explain the utility intended by it, and the method used in its compilation. The loss of the technical terms appropriated by the original professors of **GOTHIC ARCHITECTURE** to their inventions, must be regretted by every admirer of that beautiful style of building. The discovery of these terms could not fail of assisting that of the principles which guided the original Architects; and whilst so much investigation of those principles has been carried on, it is surprising, that their appropriate terms of art have never been ascertained and collected. How these terms should have become obsolete, is easily accounted for, when we consider the overbearing ascendancy which the Italian style so long maintained. The writings of Palladio, and other Italian Architects, introduced names proper to the mouldings and members of the Five Orders, either of their own invention, or taken from Vitruvius; and the technical language which had been current amongst the Architects of the *middle ages*, was abandoned, as equally barbarous with the ornaments, &c. described by it.

“We know not,” observes Mr. Kerrich, “even the names the Gothic Architects gave to any of their ornaments: those we now use are all of modern fabrication. It is possible some treatise of Architecture may be found in conventual libraries abroad. If we had any in England, they probably perished at the Reformation\*.” And the author of that excellent work, the “Observations on English Architecture,” makes a similar acknowledgment. “The agreement between the commissioners of Richard, Duke of York, and W. Horwood, freemason, for the building of the chapel in the College of Fotheringhay, given by Dugdale, (Monast. vol. iii. p. 162,) details with minuteness the ground-plan and architectural ornaments of that very beautiful structure. Many terms occur, the original application of which can now be supplied by conjecture only: and in the Itinerary of William of Worcester, published by Nasmith, there is an account of the building of two most beautiful

\* Some Observations on the Gothic Buildings abroad, particularly those of Italy, and on Gothic Architecture in general. By T. Kerrich, M.A., F.S.A., &c.—*Archæologia*, vol. xvi.

churches in Bristol, those of St. Mary, Redcliffe, and St. Stephen, in which the minute particles of ornamental masonry are enumerated in terms too obsolete, and perhaps provincial, to be developed by any of the Glossaries. Leland, whose Itinerary was written in the next century, is not always intelligible in his details of Architecture. I have consulted Du Cange, without success, for terms of French derivation, which occur in the indenture concerning the College of Fotheringhay above mentioned\*." The greatest part of this Glossary was collected long before the work had been undertaken to which it is now annexed. The record respecting the Collegiate Church of Fotheringhay, and the Itinerary of William of Worcester, were first examined in consequence of the note, quoted above, in Mr. Dallaway's "Observations;" and most of the obscure technical terms recorded in them will be here found, with explanations more or less satisfactory. But when mentioning the "Itinerarium" of William of Worcester, the writer cannot help regretting the not having the details so curiously recorded by that writer from St. Stephen's Church, and that from St. Mary, Redcliffe, Bristol, at the period of their erection, and in the very terms of "*Benet le Freemason*†," exemplified by engravings; and also that great distance, and want of opportunity, should prevent his actual examination of those structures. Unfortunately the number of official documents, such as the contracts for building Fotheringhay Church, appears to be very small‡. In tome vii. of the "*Fœdera*," published by Thomas Rymer, Esq., Historiographer to Queen Anne, in folio, 1709, p. 794, is an indenture for *reforming* Westminster Hall, dated 1395; at which time the walls were raised two feet higher, and the roof, windows, &c. rebuilt, as at present. Pages 795 and 797 also record two indentures respecting a tomb for Queen Anne of Bohemia, late consort to Richard II., which was also to bear a statue of the king, and to be his future sepulchre§. Some records of the expenses of erecting St. Stephen's Chapel, in the old royal palace at Westminster, have been partially pub-

\* See p. 37 of "Observations on English Architecture," by the Rev. James Dallaway, M.B., F.S.A. 8vo. 1806. The value of this volume has not been at all superseded by the several treatises which have appeared since its publication. It well deserves a new edition; for the improvement of which an annotated copy in my possession should readily be made use of.—E. J. W.

† Pages 220, 268, &c. of "Itinerarium, sive Liber Memorabilium, Willelmi Botoner, dicti de Worcestre." Published in 8vo. at Cambridge, 1778, by James Nasmith, A.M., F.S.A., from the Author's MSS. in the library of Corpus Christi College, Cambridge. This Itinerary, or rather book of miscellaneous memoranda, is written for the most part in Latin, mixed with frequent words and sentences of French and English. The author was a native of Bristol, and became attached to the family of Sir John Fastolf, of Norfolk, serving as esquire to that wealthy and noble knight. The date of 1480 occurs in some parts of his narrative, which contains a mass of curious but heterogeneous materials. The editor complained of the bad writing of the original MSS., and I suspect that several words in the printed copy are erroneously transcribed.

‡ The learned editors of the new edition of the "*Monasticon*," it may be hoped, will bring forward some other such interesting records from the vast public stores in their custody: but none appear in the portions already published, though the additions to Dugdale's collections are very copious.

§ Gough ("*Sepulchral Monuments*," Vol. I. part ii. 164, &c.) refers these latter records to the tomb of the above king and queen now remaining in Westminster Abbey, though some of the ornaments do not agree with the indentures. They are in French, as well as that concerning the Hall, and are very obscure in some particulars.—See *Glossary*, *Orb*, *Souse*, &c.

lished\*. Several indentures respecting that masterpiece of Architecture, the Chapel of King's College, Cambridge, were printed in the Appendix to Walpole's *Anecdotes of Painting*†. The agreements with the Artists who executed the sumptuous tomb of Richard, Earl of Warwick, were published by Dugdale‡, and have since been more fully illustrated in the 4th volume of Britton's "*Architectural Antiquities*." The Will of King Henry VI. details the plans and dimensions of his intended Colleges at Eton and Cambridge, with great exactness||. The learned Glossaries of Du Cange, Spelman, and "the ever-instructive Skinner§," have been found very barren of old terms of Architecture. Some words occurring in old legal evidences were found in Cowel¶. Cotgrave's Dictionary explained several of French derivation\*\*; sometimes assisted by Kelham††. Besides these, and other books of general reference, the Glossaries appended to some particular works have been very useful; such as those to Wats's edition of Matthew Paris; Nichols's Collection of Royal and Noble Wills; Hearne's publications of the Chronicles, by Robert of Gloucester, and Peter Langtoft; and, above all, Bishop Kennet's "*Parochial Antiquities of Ambrosden, Bicester, &c.*‡‡," which has the honour of standing quoted by the great Du Cange. The notes scattered up and down the fascinating pages of Warton's "*History of English Poetry*," have illustrated many terms occurring in the descriptions of Chaucer, and other old poets: to which succeeding commentators on old English poetry, Percy, Tyrwhit, Ellis, Ritson, Godwin, Weber, &c. have also contributed. To these authorities may be added Leland's

\* "*Antiquities of Westminster*," by J. T. Smith, 4to. 1807. The letter-press, chiefly by J. S. Hawkins, Esq. includes some translated extracts from the Rolls alluded to, with notes; but several words are left unexplained, and some erroneously interpreted.

† Vol. iv. of the 4to. edition of the "*Works of Horatio, Earl of Orford*," 5 vols. 1798. See also vol. i. of "*The Architectural Antiquities of Great Britain*," 4to. 1806.

‡ "*Antiquities of Warwickshire*," folio, 1656.

|| "*A Collection of all the Wills, now known to be extant, of the Kings and Queens of England*," &c. from William the Conqueror to Henry VII. exclusive. 4to. 1780.

§ "*Etymologicon Linguae Anglicanae. Authore Stephano Skinnero, M.D.*" folio, 1671. The above complimentary epithet is applied to the learned author by Whitaker, in his "*History of the Ancient Cathedral of Cornwall*," 2 vols. 4to. 1804. The Latin language necessarily proved an inconvenient vehicle for researches into the origin of old English words. A fresh edition of Skinner's work, translated, abridged, and otherwise improved, as it obviously might be, would bring a valuable accession to English Philology.

¶ "*The Interpreter of Hard Words and Terms, used either in the Common or Statute Laws*." By John Cowel, D. C. L. 1607. Republished by T. Manley, Esq. 1684, and again, 1701.

\*\* "*A French-English Dictionary*," compiled by Mr. Randle Cotgrave. Folio, London, 1650. "*An English and French Dictionary*," compiled by Robert Sherwood, Londoner, is appended to Cotgrave's work. Many obsolete words are preserved in these Dictionaries.

†† "*A Dictionary of the Norman, or Old French Language*." By Robert Kelham, of Lincoln's Inn, Esq. 8vo. 1779.

‡‡ Quarto, 1695. The Glossary was republished at the end of "*The History and Antiquities of Bicester and Alchester*," 8vo. 1816; and the *Parochial Antiquities* has since had a new edition, by the Rev. B. Bandinell.

Itinerary, and the works of a few other old English writers; and from such the present collection has been compiled: a very imperfect one, it is acknowledged, and, some readers may think, but ill deserving so much of preface. Its usefulness, however, both in rescuing some original terms from oblivion, and in ascertaining the value and proper acceptance of others of modern application, is confidently anticipated: and the compiler of this first attempt at a GLOSSARY OF TECHNICAL TERMS PROPER TO GOTHIC ARCHITECTURE, will rejoice to see his "small beginnings" surpassed by the success of some future Skinner, with a better fate than that which closed the labours of that unfortunate scholar\*.

NEWPORT, *Lincoln*, 14th May, 1822.

EDWARD JAMES WILLSON.

\* He was taken off by a fever, whilst travelling in Lincolnshire, 1677, aged 45.

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#### ADVERTISEMENT TO THIS EDITION.

*The "GLOSSARY OF TECHNICAL TERMS, DESCRIPTIVE OF GOTHIC ARCHITECTURE," is reprinted from a copy in which several errors in the first impression had been carefully corrected, and considerable additions inserted. "MSS. M.," quoted in some of these additions, is a volume in the hands of the Compiler, containing a Dictionary of old English Words, with Latin interpretations, written in 1483. Many curious terms occur in this MS., but only a few relative to Architecture.*

NEWPORT, LINCOLN, 13th January, 1823.

E. J. W.

# A Glossary

## OF

## TECHNICAL TERMS

DESCRIPTIVE OF

### Gothic Architecture.

#### A.

**Aile.** [*Ala ecclesiæ*, Lat. *L'aile de l'église*, French.] The *wing*, as it were, the inward portico, on each side of a church, or other such large building, supported by pillars within. This word has been variously written; as, *Aisle*, *Isle*, *Yle*, *Aile*, of which the last seems most proper. N.B. *Middle-Aile* seems improper, though commonly used; *Side-Aile* sounds like tautology.

**Alley.** [*Allée*, Fr.] An aile; any part of a church left open for walking through. We find "the Dean's alley," "the Chanter's alley," "the Cross-alley," &c. in some old surveys of cathedrals.

**Almery.** [*Almonarium*, *armarium*, *almeriola*, Lat. *Almoire*, *armoire*, Fr.] A cupboard, closet, or recess; so called from the hospitable old custom of setting aside cold or broken victuals in a particular place for alms to be given to the poor. The *Ambrey*, *Aumbry*, or *Aumery*, is still spoken of in the north of England.

**Alur, or Alurz, Alura.** [Fr. *Aller*, to go, to walk.] An alley, a balcony.

Upe the alurs of the castle the ladyès thanne stode,  
And byhulde thys noble game, and wyche knyghts were god.  
*Robert of Gloucester's Chronicle*, i. 193.

**Ambulatory, or Deambulatory.** A gallery, a cloister, an alley.

**Arch-buttress.** [*Arc-boutant*, Fr.] An arch springing over the roof of an aile, and abutting against the wall of a clere-story. We also find the arch-buttress applied to the sides of spires, lanterns, &c. "A cors (course of stone) wyth an arch-buttant." *William of Worcester's Itinerary*, p. 269. *Flying-Buttress* is a poetical expression frequently used.

**Ashler, Ashlar, Astler, Aslure.** Masonry, of stones regularly worked by the chisel, and used for facings

or exteriors of walls. "*Glene Newen Ashler*" is repeatedly specified in the contracts for building Fotheringhay church, (*Monasticon Anglicanum*, vol. iii.) in distinction from walls of "*Rough Stone*." "In the MS. of Mid-Lothian, before quoted, the castle of Borthwick is said to be a great and strong tower, all of Aslure work, within and without, and of great height." *Grose's Antiquities of Scotland*, 1789, vol. i.

#### B.

**Barbican, Barbican.** In antient fortifications, an out-work, sometimes placed in front of a gate to protect the draw-bridge; sometimes at a short distance from the main works, to watch the approach of an enemy. Of the first sort of barbican, the gates, or *Bars* of York, still exhibit fine specimens. The *barbican*, near *Cripple-Gate*, still gives name to that part of the city of London.

**Barbican.** [*Antemurale*.] MSS. M.

**Bartizan, Bartizene.** [*Bertesca*, *berteschia*, low Latin.] A balcony, or platform, within a parapet, on the roof of any building. "The *bertisene of the steeple*" is mentioned in a passage quoted in Jamieson's Etymological Dictionary of the Scottish Language. The term is also used in the popular tale of "*Waverley*," see vol. i., in the description of *Tully-Weolan*, a Lowland mansion built in 1594. See also *Grose's Antiquities of Scotland*.

**Base-court.** [*Basse Cour*, Fr.] A yard attached to a castle or large mansion, around which the stables, culinary offices, &c. were built. *Note.* Leland, and other antient writers, usually distinguish the *Base-court*, and the *Court-of-lodgings*, in describing the greater residences. The latter court was surrounded by the principal chambers; and the great hall, in many instances, divided it from the *Base-court*.

**Bastile.** A tower, or bulwark, in the fortifications of a town, from the low Latin word *bastia*. *Itin. W. of Worcester*, p. 266.

**Battlement.** A parapet on the roof of a building, cut into loops, or embrasures, to shoot through. *Note.* *Battlements* were described, in old French, as, *Crenaux, breesses, merlets, carneaux*. *Sherwood's Additions to Cotgrave*.

**Bay.** 1. An opening. 2. An arbitrary measure of the size of a building, commonly used in old surveys, where a roof was described by the number of its principal cross-beams; a house framed of timber, by the main posts; as consisting of so many *bays*. 3. The several lights in a window, between the mullions, frequently called *days*, through an error published in editing some antient accounts of buildings. See Vol. I. p. 22.

**Bay-window.** An oriel, a projecting window, such as those in Vol. I. Plates XLII. XLIV.\* LVIII. LXIX. Chaucer's "*Palace of Plesaunt Regarde*" was furnished

With bay-windows, goodly as may be thoug't.

*Poem of the Assemblée of Ladies.*

*Note.* The bay-window is sometimes improperly called a bow-window. *Ritson. Ant. Engl. Met. Romances.* Bay-window is translated into French, "*Graunde fenestre (de bois) de Charpenterie*," in the English and French Dictionary appended to *Cotgrave*, by Robert Sherwood, Londoner, 1632. See *Oriel*.

**Belfry.** 1. A tower for bells. 2. A shed, or building of wood, used to shelter waggons and implements of husbandry from the weather. *Belfroi*, or *Beffroi*, was a French term for one of the wooden towers commonly used in the assault of a fortified place. A parish church in York is called *St. Michael's le Belfry*, in *berefridg* in some Latin records, from its situation next to a tower in which the cathedral bells were antiently hung at a short distance from the church itself, as was the case at Salisbury cathedral till lately, and formerly at old St. Paul's, London, Westminster Abbey, &c.; and still at Chichester cathedral.

**Bench-table.** The low stone bench, or seat, within the walls of many churches; sometimes, also, round the pillars. *Contract for Fotheringhay Coll. Church*, &c.

**Beryl.** A substance with which the windows of Sudeley Castle, and some other sumptuous palaces, were glazed. [See *Leland's Itinerary*.] This word has occasioned much discussion, but we presume it was natural crystal.

Me thoughten by Sainct Gile,  
That alle was of stone of berille.

*Chaucer's House of Fame.*

And all the wyndowes and each fenestrall,  
Wrought were with beryll, and of clere crystal.

*Lydgate.*

See some curious disquisitions on Beryls in *Whitaker's St. Germain's Cathedral*, vol. ii. p. 280.

**Billet.** The *billeted moulding* is peculiar to buildings of the Norman style, though occasionally met with after the adoption of the pointed arch; as is seen in the ailes of the choir of Lincoln cathedral, where some ribs of the vaulting are adorned with it. The billet resembles a *bollet*, or round moulding, divided into short lengths, and the pieces cut away and left alternately. It is, however, seen in different forms.

**Bollet.** Corruptly written by old authors, *Boutel*, *Boutel*, &c. 1. The perpendicular shafts of a clustered column are so called by Wm. of Worcester, comparing them to the staff of a halbert, javelin, or *Bolt*. 2. Such shafts attached to the jambs of windows, doors, &c. 3. Any round moulding. It is the old English term for the *torus* of the Italian architects. The *reredosses*, or *screens*, at the back of the seats in the Beauchamp chapel, Warwick, were ordered to have "*a crest of fine entail, with a bowtel roving\* on the crest*." *Dugdale's Antiquities of Warwickshire; Architect. Antiq.* vol. iv. p. 11. *Note.* The *bowtel* here spoken of, is a round moulding like a staff, running along the upper edge of the leaves which form the *crest*, in order to save their delicate points from danger of being broken. The windows of the nave of Fotheringhay church are ordered to be "*accordyng in all poynts unto the windows of the said Quire, sawf that they shall no bowtels have at all*." *Monast.* vol. iii. p. 162.

**Boss.** A round protuberance usually placed at the junction of the ribs in a vaulted roof; or to finish the end of any projecting moulding. These were variously carved.

**Bouquet.** Fr. A bunch of leaves on the top of a pinnacle; a finial.

**Bower.** An inner room; a chamber; a parlour.

**Bracket.** [*Brachium*, Lat. *braccietto*, Ital. The arm of a man, the bough of a tree.] A projection intended to support a statue, or other ornament; or to sustain part of a roof; frequently the same as *Corbel*.

**Branches.** The ribs of groined roofs are called *branches* in some old accounts.

**Branched-work.** Foliage, carving of leaves, branches, &c.

**Brattishing.** "And on the height of the saide cover, from end to end, was a most fine *brattishing* of carved work, cut throughout with dragons, fowls, and beasts, most artificially wrought, and set forth to the beholders thereof." Description of the sumptuous shrine of St. Cuthbert at Durham: *Ancient Rites and Monuments of Durham*, 12mo. This *brattishing* was evidently a crest of pierced carving on the ridge of the cover.

**Bretaspyng.** [*Propugnaculum*.] MSS. M.

\* *Roving*.—Query, If not an erroneous reading of *roning* (running)?

**Bretise.** The same as a bartizan. "A bretise brade." *Ritson's Metrical Romances.*

**Brest-summer, Bressummer.** A beam lying along the front of a building to sustain the upper wall.

**Broach.** The old English term for a spire, whether built of stone or of timber. Many spires in the north of England still retain the name, as *Hessle-broach*, on the north bank of the Humber, &c. See *Architectural Antiquities*, vol. i. Louth Steeple.

**Buttress, Boterass, Boterate.** A pillar built against a wall to strengthen it. William of Worcester distinguishes "A BODY BOTERASSE, AND A CORNER BOTERASSE." *Itinerarium*, p. 269.

### C.

**Canted.** Of a polygonal plan, as a *canted* window or oriel, &c. The survey of the royal palace at Richmond, taken 1649, described "one round structure or building of freestone, called 'the canted tower.'" *Vetusta Monumenta*, vol. ii.

**Cape-house.** Capt. Grose, describing the bishop's castle at Spynie, in Morayshire, says, "the whole tower is vaulted at the top, over which is a *cape-house*, with a battlement round it." *Query*, as to the proper meaning of this term? See the term *Pend*.

**Carol, or Carrel.** A little pew, or closet, in a cloister, to sit and read in. They were common in the greater monasteries, as Durham, Gloucester, Kirkham in Yorkshire, &c.; and had their name from the *carols*, or sentences inscribed on the walls about them, which often were couplets in rhyme. See "Antient Rites of Durham." The Prior of Kirkham was enjoined by the Archbishop of York to inspect the *carolæ* in the cloisters of that monastery, at least once a year, to prevent their being used improperly. [*Carola*, low Latin.]

**Casement.** 1. A light, or compartment, within the mullions of a window. 2. A frame enclosing part of the glazing of a window, with hinges to open and shut. 3. A moulding deeply hollowed; the same as the *scotia* or *trochilus* of Italian architecture. William of Worcester distinguishes some varieties of the *casement* moulding, as, in the north door of St. Stephen's church at Bristol, "A *casement* with levys, viz. a hollow filled with carved leaves." *Itin.* p. 220. Also "a *casement* with trayles f . . ." The description is here incomplete, but *trayles* probably meant the tendrils, or stalks of foliage, carved in the casement. At p. 269, he particularizes "a lowering casement" amongst the mouldings in the western door of Redcliffe church, meaning a hollow, with the outer edge hanging down; a *drip*. [There is no north porch or door to St. Stephen's church, and it

is concluded that the monks' notices apply to the south porch.]

**Castle.** 1. A citadel, or fortified dwelling. 2. A building containing the cistern of a fountain, or water-conduit. Leland, *Itin.* vol. i. p. 34, in his description of Lincoln, notices "the new castelle of the conducte of water in Wikerford;" and, again, "there is another new castelle of conduct hedde." *Castellum* was the Roman name for the reservoirs of fountains. *Note.* The CASTELLE Leland speaks of, is not a tower, but resembles rather a small chapel.

**Chamber.** A room, or apartment. In antient surveys of castles, the chambers are distinguished from *Houses*. [See that term.] Chapels, halls, kitchens, and such principal apartments, were not termed *chambers*. The *great-chamber* answered to the modern *drawing-room*, and generally adjoined the hall.

**Chamfer.** The angle of the jamb of a door, or of an arch, &c. canted or cut off diagonally. The sides of the gate in Plate I. Vol. II. are *chamfered*; so are also the arches marked D in Plate LXXII. Vol. I.

**Champ.** A flat surface, as the face of a wall, &c. William of Worcester, *Itin.*, terms the latter "a *champ-ashler*." "*Felde*" also occurs amongst other mouldings described by him. The contracts for the brass-work about the Earl of Warwick's tomb, order "all the *champeres* about the letters to be abated and hatched, curiously to set out the letters." No. 6. *Dugdale*, and *Architectural Antiquities*, vol. iv. *Note.* The letters appear in relief, not engraved, as was the more common and cheap way.

**Chapter, Chaptrel.** The capital of a column or pillar.

**Char, or Chare.** To hew, or work. The Will of Henry VI. orders the chapel of his new college in Cambridge to be "*vawted and chare-roffed*." See *Nichols's Royal and Noble Wills*, 4to. p. 302, where the latter term is left without explanation. Mr. Dallaway very strangely says, "chare-roffed means a space having been left between the vault and the roof." *Observations on Eng. Arch.* p. 174. The true meaning was, that the whole vaulted roof should be made of wrought stone; not with ribs of wrought stone only, filled up with rough stone, plastered; as was often practised. See *Arch. Antiq.* vol. i.

**Cheveron.** See *Zigzag*.

**Chevet.** A French term for the end of a church terminating on a semicircular plan. [*Chevet*, F. "A bolster for the head." *Cotgrave*.] This term was used, for the first time by any English writer, by the late Rev. G. D. Whittington, in his *Hist. Survey of the Eccles. Antiq. of France*, 1807. *Note.* The great churches of France terminate at the east end in a semicircular or polygonal form, almost universally; and this part is commonly called the *chevet*, or *round-point*. *Whittington*, 40, 87, 108, 109, &c.



**Cinque-fol.** [*Cinque-feuillé*, Fr.] An ornamental figure resembling the herb clover, with five leaves, whence the name. It is a modern term in architecture.

**Clerestory.** The upper story of a tower, church, or other building.

**Clerestorial-windows.** The upper windows of a church, tower, &c. See these terms in the contracts for building Fotheringhay church. *Monast. Angl.* vol. iii. Also in the will of King Henry VI. &c.

**Closet.** A small chamber, any private room. The chapels on each side of King's College chapel, Cambridge, are called *closetts* in the founder's will. "The haule and the grete chaumbers be fair, and so is the chapelle and the closettes." *Leland's Description of Wressill Castle.* *Itin.* vol. i. p. 54.

**Coin, or Quoin.** The outward corner of a building.

**Column.** A modern term in the English language. Leland uses it in its Latin form, but *pillar* is his common term, and a more expressive one for the clustered shafts of our cathedrals; *column* strictly meaning a single cylinder, as in the Grecian orders. "Pillars, which we may likewise call *columns*, for the word among artificers is almost naturalized." *Sir Henry Wotton's Elements of Architecture.*

**Compass-roofed.** "But the nave of the church between the steeple and lantern is *compass-roofed*, and lies open to the leads like Llandaff." *Willis's Survey of Cathedrals*, vol. ii. p. 334, in the description of Ely cathedral. Meaning that the timbers of the roof form a sort of arch, by the inclination of the braces. The nave of Romsey Abbey-church is *compass-roofed*. See *Britton's Architectural Antiquities*, vol. v. Some such roofs are ceiled with panels, as in the choir of Merton College chapel, &c.

**Compass-window.** A bay-window, or oriel. "A cumpace wyndowe." *Leland's Itin.*

**Cope, Copping.** The covering-stones of a wall, battlement, or of the projections of a buttress, &c.

**Corbel, Corbett, Corbétel.** A bracket. The derivation of this term is not very clear. The meaning is well known; viz. a projection from the front of a wall, or buttress, to support an image, the springing of an arch, &c. [*Corbeille*, F. a wicker basket.] Chaucer particularizes "corbetts and imageries" amongst the architectural ornaments of *The House of Fame*, b. iii.

**Corbie-steps.** A term yet used in Scotland for the battlements, rising like steps up the sides of gables, on many old houses. From the French *corbeau*, a crow; those birds being observed to perch upon such steps.

**Corbel-table.** A projecting battlement, parapet, or cornice, resting on *corbels*. At King's College, Cambridge, the founder intended "a strong square tower . . . . in height 120 fete to the *corbyl-table*." The cloister of the same college was ordered to be "in height 20 feet to the *corbill-table*." *Will of Henry VI. Nichols*, ut sup. p. 303.

**Cornish, or Cornice.** [The first way of spelling this term was anciently most common.] The highest projection of mouldings, serving as a crown to cover and finish any design. [*Corniche*, F.]

**Couple-close.** A pair of spars for a roof. This term was adopted by the heralds for a diminutive of the chevron.

**Cotter.** A turret, or cupola, on the roof of a hall or kitchen, pierced at the sides to let out smoke and steam. In the survey of the Priory of Bridlington, (Burlington,) taken in Henry the Eighth's reign, we find "an olde kechyn with three *covers*, covered with lede." *Archæologia*, vol. xix. See also *Leland's Account of Bolton Castle*, *Itin.* vol. viii. fo. 66. See *Loubre*.

**Court.** See *Base-court*.

**Crenelle.** The opening of a battlement; an embrasure. [*Crena*, Lat. *Crenelle*, Fr.] A notch or cranny to shoot through. *Will. of Worcester*, 258. See *Ernel*.

**Crenellated.** Embattled; having the parapet, or top of the wall, cut into *crenelles*.

**Crest.** "An imagery, or carved work, to adorn the head or top of any thing, like our modern cornish. This word is now adopted by the heralds, and applied to the device set over a coat of arms." *Glossographia Anglicana*. The standing parts of a battlement were also termed *crests*; also the tops of gables and pinnacles. See the term *Leap*, also *Cowel*, *Kennet*, &c.

**Crest-tiles.** Ridge-tiles to cover the top of a roof. *Note.* Many antient tiled roofs had a *crest* of little battlements, or of leaves, curiously moulded in earthenware, and glazed: a few of these decorated *crest-tiles* being yet occasionally seen on old buildings. Exeter cathedral has *crests* of lead on the ridge of its roof; and such ornaments were formerly in common use, as we see in antient paintings.

**Crocket, Crochet, Crotchet.** [From the French *crochet*, or *croc*, any kind of hook. *Crocus*, low Latin for a curl, or hook, hence our *crook*.] *Croquets* were of two distinct varieties; viz. the earliest, of a simple curve turning downward, of which form the gables and spires of the east end of Lincoln cathedral exhibit some of the finest examples: the second have the point of the leaf returned, and pointing upward; the earliest examples of this form are seen on Queen

**Eleanor's Crosses.** The diversity of foliage carved in *crockets* is amazing; and, in a few of the latest buildings, animals are seen creeping on the angles, in place of crockets; as on Henry the Seventh's chapel, the gables of the Hall at Hampton Court, &c. "Also [paid] for 54 foot *crockytts*, price 1 foot, 2d." *Account of Louth Steeple.* "With crocketts on corneres." *Piers Plowman's Crede.*

**Croude.** A subterraneous vault, such as that under old St. Paul's, London, which used to be called "the croudes," corruptly for the crypts. See *Itin. Wm. Worcester*, p. 201.

**Croupe, or Crop.** From the Saxon *cropp*. The top or head of any thing. William of Worcester measured the tower of St. Stephen's church, in Bristol, from the "*erth-table*, to the *crope* which finishes the stone work." *Itin.* p. 282. Meaning the top of the pinnacles by the term *crope*.

**Cullis, or Coulisze.** A gutter in a roof; a groove or channel. See *Killesh and Portrullis*.

**Cusp.** [*Cuspis*, Lat. The point of a spear, or such weapon.] A modern term for those segments of circles placed in compartments to form trefoils, quatre-foils, &c.; or within the sides of pointed arches, over doors, &c. See *Centese*.

**Cyling, Ceiling.** See *Seeling*. "Spacium. . . . sub co-opertura de *cyling* cum plumbo." *Itin. W. Worcester*, 170.

## D.

**Dais, Daps, or Ders.** The platform, or raised floor, at the upper end of an antient dining-hall, where the high table stood; also the seat with a high wainscot back, and sometimes with a canopy over it, for those who sat at the high table. This term has been the subject of much discussion, its derivation being uncertain. See *Warton, Ellis, Ritson, Sibbald*, and other commentators on antient poetry. This word remained in use to the time of Henry VIII., and occurs in Skelton's ballad of *Elinor Rumming*.

**Dancette.** A term borrowed from heraldry, and used by Grose, and other modern writers, to describe the zigzag, or *cheveron* fret, common on Norman buildings.

**Day.** The light of a mullioned window. It is probably not an original word, but a corrupt reading of *Bay*.

**Deambulatory.** The same as *ambulatory*; a cloister, &c. See the *Will of King Henry VII.* &c.

**Dearn, or Dern.** A door-post, or threshold: hence to *dern* is to conceal, or shut up. The word is frequently used in the northern counties.

**Diaper.** Any panel, or flat surface, flowered either with carving in relief, or with colours and gilding, was said to be *diapered*. Coats of arms used to be *diapered* in their proper colours upon the blazonry.

**Dormant-tree.** A large beam lying across a room. A joist, or sleeper.

**Dormant, or Dormer-window.** A window set upon the sloping side of a roof; sometimes called a *porch-window*. Cotgrave, under the name of *Fenestre Flamende*, Flemish window, describes a curious form of construction. "A five-cornered window of timber work, bearing out, in the upper parts, from the roof of a house, &c. and settled in the bottome upon the height of the house wall." *Note.* Some of the Gothic buildings of Flanders, and also of France, have windows on their roofs of peculiarly rich and curious construction. *Fenestre dormante*; "ou a voirre dormant. A dorre window, or close window of glasse," &c. *Note.* A dormant-window is explained by Cotgrave, as a close window, having no casement. See under *Dormant* in his dictionary.

**Dorter.** [*Dortoire, dormitoire*, Fr. *Dormitorium*, Lat.] A dormitory, or sleeping-room, in a monastery.

**Doser, or Doser.** A hanging of rich stuff, or a screen of ornamented wood-work at the back of a seat of state. "There was *dosers* on the dees." From a poem of the 13th century, quoted in *Warton's Hist. of English Poetry*, vol. ii. p. 231.

**Dos d'Ass.** A term borrowed from the French, signifying something raised with a ridge on the top. Many old marble coffins have their lids shaped *en dos d'âne*; literally, like an ass's back, such as that of King William Rufus, in Winchester cathedral, &c. See *Britton's History* of that church, &c. pl. xiii.

**Drip.** The projecting edge of a moulding, channelled beneath for the rain to *drip* from it. The *corona* of the Italian architects.

**Dungeon, or Dengeon.** The chief tower of a castle, the *keep*; so called from the old British or Saxon word *dun*, or *dune*, a hill; the main tower of the older castles being usually raised on a mount; as at Lincoln, Tunbridge, York, Carisbrook, &c.

## E.

**Earth-table.** The lowest course of stone that is seen in a building, level with the earth. *Itin. W. Worcester*, p. 282, &c. It is sometimes called the *ground-table*.

**Embrasure.** An opening in a wall, *splaying* or spreading inward, as within a window or door. The *crenelle*, or opening in a battlement; and this is the common acceptation of the term.

**Entail.** [*Entailler*, Fr. *Intaglio*, Ital.] A term much used by our antient artists for any fine and delicate carving. See the Will of Henry VI. *Records of the Beauchamp Chapel, Warwick, &c. Arch. Antiq.* vol. iv. *Itin. W. Worcester, &c.* In the contract with the *marbler* for that artist's part of the tomb of Richard, Earl of Warwick, we find that the plainer sort of work was to be executed by measure, and at a contracted price; but the *entailing* was left to be executed at the discretionary costs of the executors of the earl's will. Here we ascertain two curious facts. 1. That the finest carving was meant by *entail*. 2. That the artists of those days used to leave that department of their labour to be paid for according to the time it took in execution, and the degree of delicacy which their employers chose to pay for. Some evidences of this practice may be observed in antient works; as in the monument of Bishop Fleming, at Lincoln, where his statue has the vestments *entailed* on the side next to the front of the chapel, but left plain on the other. This may afford a useful hint to modern artists.

**Enterclose.** A passage connecting two rooms. William of Worcester uses this word.

**Enter-sole.** A story of small rooms betwixt two floors of large ones. The *mezzanine* of the Italians.

## F.

**False-roof.** The open space within a timber roof, betwixt the ceiling and the rafters. A garret.

**Fane, Phane, Vane.** A plate of metal turning on a spindle, and set upon a tower or pinnacle, to indicate the quarter from which the wind blows. The palaces and principal churches of the 14th and 15th centuries had their pinnacles highly decorated with fanes; generally shaped like banners, gilt, and blazoned with armorial bearings. See *Warton's History of English Poetry*, vol. ii. p. 223; note.

"The towris high full pleasant shall ye finde,  
With *phanis* freshe, turning with everie winde."  
*Chaucer's Assemblie of Ladies.*

"For everie yate [gate] of fine gold  
A thousand *fanis*, aie turning,  
Entwined had, and briddes singing."  
*Chaucer's Dreame.*

See Vol. I. of *Specimens*, p. 32; note \*.

**Feretory.** [*Feretrum*, Lat. *Feretoire*, Fr.] A shrine; properly a bier or coffin to carry a corpse, but applied

to standing tombs; as St. Cuthbert's *Feretory* at Durham, &c.

**Fesse, Faze, or Fascia.** A flat member of architecture, with little or no projection.

**Fillet, Fplet.** A narrow, flat moulding; also called *list*, or *annulet*.

**Finial, or Fynial.** The top or finishing of a pinnacle or gable, as it is now generally understood; but in antient documents we find an entire pinnacle described by this term. Thus, Henry VI. orders his college chapel, in Cambridge, to be "sufficiently buttressed, and every butterace fined with *finials*." See his Will. The *botterasses* of the collegiate church of Fotheringhay were also to be "fynished with fynials;" meaning tall pinnacles. *Monast. Angl.* vol. iii.

**Foot-pace.** The raised floor at the upper end of an antient dining-hall. The hall of Richmond palace had a "fayr *foot-pace* in the higher end thereof." This floor was called, in French, "*Le haut pas*." See *Dats*.

**Foot-stall.** The plinth or base of a pillar.

**Formerets.** A French term, which Cotgrave interprets, "The small branches of a vault in the ends or inside thereof." *Ribs*, quære?

**Free-stone.** Stone squared and wrought for building; *ashlar*. Also, stone naturally of a size and quality for being wrought in masonry.

**Fret-work, Fretted.** Any thing made rough with carving, or *entail*; as with small leaves, flowers, &c. W. of Worcester describes the western door of Redcliffe church, Bristol, as "*fretted yn the hede*;" and the roof of the same church as *fretted*. *Itin.* p. 268.

## G.

**Gable, or Gabel.** The pyramidal wall which covers the end of a roof: it is also extended in signification to the whole end wall of a building. The *gavel-end*, or *gavel-head*, is an old term yet in common use in the country. A peak of one of the mountains of Cumberland is called "the great gavel," from its resemblance to the gable of a building. *Note.* *Pediment* is a term appropriate to Italian or Grecian architecture, and is ill applied to *Gothic* gables.

**Gabell of a House.** *Frontispicum*. MSS. M.

**Gable-window.** 1. The end window of a church, or other building; as we find by the will of King Henry VI. describing "the college of Eton." "Item, in the east end of the said quier shall be set a *great*

*gable windowe* of seven bays, and two butteraces, and either side of the said quier seven windowes." "Item, the vestry . . . the wall in height 20 fete, with *gable windows* and side windowes convenient thereto."

2. A window with an arched head; as we find in the following passage of the *Visions of Piers Plowman*, a poem of the 14th century:—

"Then he assailed her soone, and sithen, he said,  
We have a window in working will set us full high,  
Wouldest thou glase the gable and grave therein thy name,  
Seker should thy soul be, heaven to have." *Passus tertius*.

**Gable-roofed.** A roof open within to the sloping rafters, or spars, without arches, or cross-beams. "The great cross-isle, or transept, is *gabell-roofd* in a sloping fashion, with painted beams and rafters." *Willis's Survey of Cathedrals*, vol. ii. p. 334.

**Gablet.** A little gable; a common ornament of tabernacles, screens, &c. About the latter part of the 14th century these began to be curved, the sides gracefully rising in sweeping lines up to a bouquet, or finial: before that they resembled the real gable of a roof, their prototype. The contracts made by Richard II. for a tomb in Westminster Abbey, for himself, and Anne, his queen, then lately deceased, A.D. 1395, specify *tabernacles, called hovels, with gabletz* at the heads of the two statues. *Rymer's Fœdera*, tom. vii. p. 798. In the third indenture for building King's College chapel, Cambridge, the description of one of the four *towers* at the angles, specifies "*ryfaat gabletz*" amongst the architectural ornaments. See the Appendix to "Anecdotes of Painting," &c.; Works of Hor. Walpole, Earl of Orford, vol. iv. p. 159. *Ryfaat* may be derived from the French word *refente*, a cleft, or groove. Quære, 1. as to the peculiar meaning? 2. As to the correctness of transcription from the antient document?

**Gallery.** 1. A passage from one apartment of a building to another. 2. The narrow passage pierced within the thickness of the walls of great towers and churches. See *Records of Louth Steeple*, Arch. Antiq. vol. iv. p. 2, &c. 3. A long chamber for dancing, of which the great mansions, built in Queen Elizabeth's reign, generally have each one in the third story; some of a vast length.

The galleries right wele ywrought  
As for dauncinge, and otherwise disporte. *The Palace of Pleasant Regarde, in Chaucer's Assemblie of Ladies.*

**Gargle, or Gargyle.** The figure of a serpent, or monster, with the mouth pierced for the water-spout of a roof, or of a fountain to run through. [*Gargouille, Fr.*]

And every house covered was with lead,  
And many a *gargyle*, and many a hideous head,  
With spouts through, and pipes, as they ought,  
From the stone-work to the kennel-wrought.

*Lydgate's Boke of Troy.*

William of Worcester measured the tower of St. Stephen's church, Bristol, *from the erth-table to the gargyle, and from the gargyle to the crope which*

*finishes the stone-work*; viz. from the ground to the spouts where the battlements are set on, and thence to the top of the pinnacles. *Itin.* 282. Of *gargylles* on fountains, see *Hall's Chronicle*, pp. 511, 722, 735. New edition, 4to.

**Garland.** A band of ornamental work surrounding the top of a spire, tower, &c. See *Itin. William of Worcester*, p. 221, &c.

**Gentese.** William of Worcester, describing Redcliffe church, Bristol, *Itin.* p. 268, says, "The west door [is] fretted yn the hede with grete *gentese* and small, and fylled wyth entayle, wyth a double moolde costely don and wrought." And, though the term does not occur in other writers, we may safely take it as proper to the object of his description, seeing he more minutely distinguishes the mouldings of this door, that of St. Stephen's church, &c. than we can find instances in any other work of so old a date. Of the latter, he specifies that it was the work of *Benet the Free-mason*, (p. 220,) and it is fair to conclude he had this and other technical terms from the free-masons who executed the works he describes. These *gentese* were what some modern writers have called *cusps*. *Gente*, or *jante*, being the old French word for the felly, or fellow, of a wheel; the rim of which is formed of curved pieces of wood; to which these architectural ornaments were not inaptly compared: certainly with as much congruity as to a *cusp*.

**Gres.** Degrees, or steps; corruptly written *grese*, *gryse*, *greece*, *greces*, *gressys*, all from the Latin *gressus*. See *Itin. W. Worcester*, pp. 175, 176. The Will of Henry VI. describing his intended college at Eton, says, "Item, I have devised and appointed six *greces* to be before the high altare, with the *grece* called *gradus chori*." *Will in Nichols's Collection*, p. 297. The *Grecian stairs*, a flight of stone steps leading into the cathedral close at Lincoln, are so called from a corruption of this term.

**Groin.** The intersection of two vaulted roofs crossing each other: the diagonal lines formed by such compound vaulting constitute the groin. The management of groined vaulting in the roofs of our finest churches, is often found so complicated and so skilful, that modern artists, who have not the advantages of continual practice, and consequent communication of experimental knowledge, as the original builders had, find great difficulty in attempting an imitation.

## H.

**Habenries.** Amongst the architectural decorations of Chaucer's "House of Fame," he says,

*Habenries* and pinnacles,  
Imageries and tabernacles,  
I sawe, and full eke of windowes,  
As flakis fallin in grete snowis.

Where note, that *habenries*, the term in question,

occurs in Speght's edition of this poet; but in some is substituted *barbicans*. See Warton's *Dissertation on Spenser's Faery Queen*, and his *History of English Poetry*, vol. i. p. 392. *Habena* is a Latin word, signifying a bridle, strap, thong, or such thing; but what ornament was meant by the poet, requires further explanation than we can give at present.

**Half-timbered.** The description of a house consisting of one story of masonry and one of timber-frame, besides the roof.

**Heil.** To cover, to tile. The noted rebel, Wat Tyler, was also called Wat the Heiler. The cloisters of the convent, with the stateliness of which the Lollard, Piers Plowman, was scandalized, were "Al yhyled with lede, low to the stones." *P. Plowman's Crede*.

**Hearse, Herte, or Hertz.** 1. A frame set over the coffin of any great person deceased, and covered with a pall. The tomb of the Earl of Warwick, the founder of the celebrated Beauchamp chapel, has a hearse of brass over his statue, on which a drapery was formerly suspended. See *Dugdale, Gough, and Arch. Antiq.* vol. iv. 2. A portcullis. So denominated from a resemblance of that engine to the harrow used in agriculture.

**Hood-mould.** The outer moulding over the head of a door, window, or other opening; so called from its covering the other mouldings within. The ends of the *hood-mould* sometimes are finished by a *return*, sometimes by a head, or a corbel. See Vol. I. p. 9.

**Houses, or Housings.** Tabernacles, or niches for statues. On the sides of the Earl of Warwick's tomb were to be "14 images to stand in *housings* made about the tomb; and 18 lesser images of angels to stand in other *housings*. The marbler also covenants to make in and about the said tomb, 14 principal *housings*, and 36 small *housings*." *Arch. Antiq.* ut suprâ.

**House.** Any part of a large pile of buildings, which had a separate roof; as the hall, or kitchen, of a castle, college, or abbey. The *House* is also a common term for that room in which a farmer's family dine and sit, in the northern counties. *Secret-House*. In antient times it was common for a nobleman's family to retire occasionally to a country seat, and not see public company for a season; and this was called "keeping their *Secret-House*." See *Northumberland Household Book*.

**Hobel.** The canopies over the heads of the statues of Richard II. and Queen Anne, are called *hovels*, or *tabernacles*. *Contracts in Rymer*, tom. vii. p. 798. *Note.* Gough very improperly terms these pediments. *Sepul. Mon.* vol. ii. p. 163.

**Hylling.** [*Heiling*, from the verb *kiel*, to cover.] In Whitaker's *History of Whalley*, book iv. chap. iii. an indenture, dated 24 Henry VIII. is recited, for rebuilding the north and south *hyllings* of Barnley church, with 18 buttresses, &c.: these *hyllings* were the aisles of the church.

## I.

**Jesse.** A representation of the genealogy of Christ, deduced from Jesse, the father of King David. This was a favourite subject for painting in a large window, or for tapestry, and was also displayed on some large branching candlesticks. We see it very curiously displayed in the mullions of one of the chancel windows in Dorchester church, Oxfordshire; (see *Arch. Antiq.* vol. v.) and also on a stone altarpiece at Christchurch, Hampshire.

**Image, Imagery.** *Image* was the common term for a statue; and *imagery* designated any representation of men and animals.

**Jube.** A gallery, with a sort of pulpit attached to the front, carried over the entrance into the choir of a cathedral, or other large church. So called from these words used in the Latin liturgy, "Jube domine benedicere;" with which the reader asked the blessing of the chief person amongst the clergy present, before he began the lessons.

## K.

**Keep.** The chief tower of a castle. See **Duncheon**.

**Kernel, the same as Crenelle.** The opening of a battlement, and probably no more than a corrupt reading of that word. But Du Cange derives it from *quarnellus, quadranellus*, a four-square hole or notch; "*ubicunque patent quarnelli sive fenestrae*." After regular castles were found so dangerous to the state that they were not generally allowed, it was usual for the sovereign to grant a license to well-affected subjects to *kernellate* (*crenellate*), *embattle*, and *fortify* their mansion-houses: a very valuable privilege in times when private quarrels frequently broke out into open warfare. But so important was this species of fortification considered, that no man dared to have his house *kernellated* without the royal license, even so late as the reign of Henry VIII.; and after the civil wars, most of the old castles, and strong houses of the nobility, were deprived of their battlements by order of the ruling parliament. See *Accounts of Wressil Castle, Yorkshire, in Gough's Camden; Beauties of England; &c.*

**Killeded.** In the survey of Richmond palace, previous to its sale and demolition, 1649, we find "*one barn*

of four bayes of building well tiled, and killesed on two sides and one end thereof." *Vetusta Monumenta*, vol. ii. Meaning that the roof had parapets and gutters on two sides and one end. See *Culliss*, *Coullisse*.

**King-post.** See Vol. I. p. 22.

**Knob, Knoppe, Knot.** [*Nodus*, in some Latin records.] The boss, or key-stone, in the crown of a groined vault, was called by these names, indifferently. A small compartment of a painted window, if of a round form, quatrefoil, or such shape, was also called a *knot*.

## L.

**Label.** A term of modern application to the outer moulding of a door or window, when it forms a square, and is returned at the ends; as in Plates XXXIX. XLI. XLV. &c. It is borrowed from the vocabulary of Heraldry. Hood-mould has the same signification.

**Lantern.** 1. A turret, or cupola, raised over the roof of a hall, kitchen, &c. glazed at the sides; and perforated if intended to let out smoke, or the fumes of charcoal, &c. See *Cober*. 2. A smaller tower, or turret, full of windows, set on the top of a steeple, as at Boston. See *Arch. Antiq.* vol. iv. and v. 3. The rood-tower of a large church was frequently termed a lantern, from the light its windows transmitted into the space beneath, as at Durham, &c. Note. Cotgrave interprets lantern "also the scutcheon, or closure of a tymbre vault, where the ends of the branches do meet."

**Lardose.** The magnificent screen at the back of the high altar in Durham cathedral was formerly called the *lardose*, a corruption of *l'arrière dos*. It had another name of foreign derivation, "*the French pierre*," having been built of stone brought out of France by John, Lord Nevile, in 1380. *Rites and Monuments of Durham*, 12mo.

**Lattin, Latten, or Laten.** Brass. All the brass-work about the tomb of Richard Beauchamp, Earl of Warwick, is called *latten*; and the great table whereon the chief statue is laid, is ordered to be "*of the finest and thickest Cullen plate [from Cologne, in Germany].*" See *Arch. Antiq.* vol. iv. *Dugdale*, &c. A vast and curious branching candlestick, formerly standing in the choir of Durham cathedral, is also described as of "*most fine and curious candlestick-metal, or latten-metal, glistering like gold itself.*" *Ancient Rites and Monuments of Durham*. *Laten* is distinguished from copper in the contracts for Richard the Second's tomb, and in other records. See *Rymer*, vol. vii. ut supra.

**Laver, Laboratory.** 1. A basin of stone, with a hole at the bottom to carry off water through a drain contrived beneath. This convenience was generally attached to every altar in antient churches, and was used for washing the priest's hands at mass. This sort of *lavatory* is sometimes seen at the entrance of antient dining-halls. In the ruins of the episcopal palace at Lincoln, are two such in a stair-turret, opposite to two chamber doors. The new building of Fotheringhay church was to have four such "*lavatoris to serve for four awters.*" *Monast. Angl.* vol. iii. p. 163. 2. A long trough of stone, generally found in the vestry of a cathedral, as at Lincoln; in the crypt of York cathedral; the cloisters of Norwich, &c.: these were for washing altar-cloths, surplices, &c. Some of them are highly ornamented with carving. 3. A fountain in the court of a cloister, or such like area, as at Durham. "Within the cloyster-garth over against the frater-house door, was a fine *laver*, or conduit for the monks to wash their hands and faces in, being in form round, covered with lead, and all of marble excepting the outward wall, within which they might walk about the *laver*. It had many spouts of brass, with 24 brazen cocks about it, and seven windows of stone in it; and above a dove-cote covered with lead; the workmanship both fine and costly." *Antient Rites and Monuments of Durham*. It was an octagon, and the eighth side was occupied by the door. The basin yet remains. See also *P. Plowman's Crede*.

**Lectern, or Lettern.** A desk for a large book to lie on. In the choirs of principal churches the *lectern* was generally of brass, of which some of antient and curious workmanship remain at Wells, Norwich, &c.

**Ledger, Ligger.** A long flat stone to cover a tomb; the threshold of a door; *liggers*, or *over-liggers*, old terms for joists, or beams. See *Records of Louth Steeple*, in *Arch. Antiq.* vol. iv.

**Ledgment, or Liggements,** as the contract for Fotheringhay church has it, any principal course of stone, or of mouldings, lying horizontally.

**Light.** Each distinct opening of a mullioned window. William of Worcester renders *lights* into Latin by *lucæ*; and also uses the terms *pana*, *panella*, and *parva fenestra*, for a light. See *Itin.* pp. 235, 287, 293, &c. Same as *Wap*.

**Loft.** A gallery, or chamber, raised within, or upon a larger apartment; as a *music-loft*, a *rood-loft*, a *singing-loft*, &c.

**Loop, or Loop-hole.** A narrow window to light a staircase, or closet. The *crenelle*, or opening of a battlement. Dr. Plott, in his *Natural History of Staffordshire*, 1686, p. 381, describes a large yew-tree forming an arbour, "cut on the top with *loop* and *crest*, like the battlements of a tower."

**Lober, Loober, Loubre.** The same as **Cober**, explained before. From the French *Louvert*. A celebrated palace in Paris derives its name from a *Louvre* of this sort. See **Lantern**.

**Lucaine.** A window set upon the sloping side of a roof. A garret window. See **Dormant**.

## M.

**Machecoulis, Maschecoulis.** A term of French derivation for a sort of grooves, or openings, within the parapet of a fortified tower. Sometimes the whole range of a parapet, with its *crenelles*, was brought forward upon corbel-stones, with openings betwixt them, all round a tower. The great tower of Tattershall castle is a fine example. Some of the towers of Warwick castle; Bothwell castle in Scotland; and many others yet remain of the like construction. Some places have only a short range immediately over the chief gateway, as at Carisbrook castle, one of the gates of Winchester, both engraved in *Carter's Antient Architecture*, &c. In some castles openings are pierced through the arch which covers the gate, as at Caernarvon castle, Caldecot castle, &c. And at Lumley and Raby castles are turrets, or bartizans, set upon the angles of great towers in such a way that openings are left beneath. The use of these *machecoulis*, or *macchicolations*, as we are accustomed to call them, was to throw down stones, molten lead, hot sand, or boiling water, upon the heads of assailants; or to shoot down through them at the enemy, unseen. Lydgate thus describes the fortifications of Troy, with poetical amplification:

"The walls were on height  
Two hundred cubits all of marble grey,  
Machicolled without, for saultes and essays."

Mr. Dallaway seems to infer that these warlike contrivances were first adopted here by King Edward I. from what he had seen in the East during the crusades: they were, however, practised many ages before, even during the Roman empire. See *Dallaway's Observations on English Architecture*, 8vo. p. 92. Also *Knight on the Principles of Taste*, 8vo. p. 160. Spelman derives the name from *mascil*, or *machil*, i. e. *mandibulum*, and *coulisse*, a passage or opening through which any thing is thrown down. *Glossarium Archæologicum*, ed. iii. p. 372.

**Maeremium, Maerennum.** A term frequently used in old Latin records, with varying orthography, for building materials, whether stone or timber. It is derived from the old Norman or French word, *MA-RISME*, *MAHEREME*, timber.

**Mantle-tree.** A beam laid across the opening of a large fire-place; some of which were curiously carved.

**Mantle-piece.** What is now generally called a chimney-piece.

**Mold, Mould.** A model or pattern for workmen to form their materials by.

**Moulding.** Any ornament of a building worked according to a mould; but foliage, animals, and other such more artificial decorations, fall under the denominations of *carving*, *entail*, or *imagery*.

**Mullion, Munnion.** The frame-work of a window, divided into two or more *lights* or compartments. From the French *moulure*, and the Latin *munio*. Mullion is the more common term, but there appears no ground for a distinct use of either.

**Mopnels, Mopnieles.** *Smith's Antiq. of Westm.* p. 185, 207. See **Transom**.

## N.

**Neck-mould.** A small projecting moulding, which surrounds the neck of a column or pinnacle, beneath the capital or finial.

**Needle-work.** A term used by Dr. Plott for the curious frame-work of timber and plaster, with which many old houses were constructed. It appears to have been a common term in his time.

**Nigged-ashler.** A term chiefly used in Scotland and the north of England, for masonry composed of stones hewn with a sort of sharp hammer, instead of the chisel.

**Nosing.** The projecting edge of a moulding, same as **Drip**.

**Nunnery.** A term used by some modern writers for the *triforium*, or gallery between the roof of the aisles and the clere-story. The derivation probably was taken from the position of the nuns' choir, in some female convents, in a gallery raised above the public congregation.

## O.

**Oillet.** [*Eylet*, *Oylet*, Fr.] A very small window, or loop-hole. *Smith's Antiq. of Westm. Records of St. Stephen's Chapel*.

**Ogee, Ogybe.** Augée, Augive. A form of moulding, with a double curve, one part convex, the other concave; the *cyma*, *cima*, or *cimatium*, of Vitruvius and the Italian architects. Workmen distinguish the *back ogee*, and *common ogee*, answering to the *cima recta* and *cima reversa*. *Ogyve*, or *augive*, is a French term, sometimes applied to the diagonal rib of a groined vault. Cotgrave interprets it "a wreath, circlet, round band, in architecture." "Branches ogived, limmes with ogives. Branches d'augives."

*Sherwood's Additions to Cotgrave.* The term is probably derived from *auge*, or *augèt*, a trough, or any thing hollowed out; old French terms.

**Orb.** In modern architecture, *orb* is only applied to a *boss*, or *knot*; but old writers apply it to an arch, or any thing of a curved form. William of Worcester calls the arched windows of St. Stephen's church, Bristol, *orbæ*, orbs. *Itin.* p. 282. And in the account of the building of Louth steeple, mention is made of "10 orbs." *Archæol.* x. *Arch. Antiq.* iv. In the contracts for a tomb for Richard II. and his queen, printed in *Rymer's Fædera*, vol. vii. p. 795, we find *orbes* put for panels, including quatre-foils on the sides of the tomb. *Note.* The quatre-foils must have given occasion for this application of the term. "*Orbys*, or *crosse quarters*," occur amongst the ornaments of a turret at the corner of King's College chapel, Cambridge. See *Appendix to Anecdotes of Painting.* *Arch. Antiq.* vol. i. &c. *Note.* *Crosse-quarters* seem to have been what we term *quatre-foils*.

**Orpel, Oriel.** A bay-window, or compass-window, which this word commonly described; but many curious passages occur in antient writers, mentioning the *oriel* as something different; but it always appears to have signified a recess or closet, of some sort. The derivation of this word is unknown, though it has been much discussed, and sought for even in the Hebrew language.

In her oryall there she was  
Closed well with royall glas. *Old Romance of the*  
*Squyr of Low Degre, published in*  
*Ritson's Metrical Romances*, vol. iii.

*Note.* See *Glossarium* appended to *Matt. Paris*, edit. Watts. *Wm. of Worcester*, p. 89. *Cowel's Interpreter.* *Skinner.* *Spelman.* *Warton's History of Engl. Poetry*, vol. i. p. 175; and *Addenda* in vol. ii. *Fuller's Church History*, &c.

**Ober-story.** An upper story, a clere story. "*Le owyrhistorye.*" *Wm. of Worcester*, pp. 78, 79, &c.

## P.

**Panz.** The lights, or bays, of a mullioned window; the pieces of glass in it; the side of a spire; the side of a tower; the whole range of building in a front; each side of a quadrangular court, or cloister. See *Will of King Henry VI.*, *Wm. of Worcester*, &c.

**Panz.** Composed of broad stripes of different colours, whether on a painted surface, or hangings of stuff.

**Panel.** Same in some senses as *Panz*, as the light of a window; a compartment enclosed with mouldings. *Wm. of Worcester* extends it to the entire side of a tower. *Itin.* p. 282. [*Panella*, quasi, a little pane.]

**Paradise.** A name formerly common for any favourite apartment. Lekingfield manor-house, county of York, had "*A little studying-chamber, caullid Paradise.*" *Leland's Itin.* vol. i. p. 48. Wressil castle, another seat of the Percy family, had also such a *Paradise.* *Leland*, vol. i. p. 55. A plot of ground, or garden, at the N.E. angle of Winchester cathedral is called *Paradise*.

**Parapet.** A low wall in any situation, but generally applied to that which guards the gutters of a roof. If a parapet is cut into embrasures, it is called a battlement.

**Parlor.** [*Parloire*, Fr.] A room for conversation in monasteries. "*THE SPEKE HOUSE*" of some old accounts.

**Parvis.** A porch, or court of entrance to a great church, or palace. The etymology is very obscure. See *Whitaker's Hist. of St. Germans*, vol. i. p. 155, &c.

**Patand.** *Patands of timber* are spoken of as parts of the furniture of desks and seats in the Beauchamp chapel, Warwick. [See *Arch. Antiq.* vol. iv. p. 2. *Dugdale's Warwickshire*, &c.] These *patands* seem to be the sills, or plinths, upon which the rest of the timber work was to be framed; from the French words *patin*, or *patte*, which were used for the base of a pillar, &c. See *Cotgrave's Dictionary*.

**Pend.** A roof vaulted with masonry, but not groined. "The roof is arched, being what is here called a *pend*, and covered with flag-stones." *Grose's Antiq. of Scotland*, vol. i. p. 66, in the description of Seton church. Roofs entirely constructed with stone were antiently common in Scotland.

**Pendant, or Pendent.** A term usually restricted by modern writers to ornaments hanging down from the inside of roofs, whether of timber-frame or of stone-vaulting; but in antient writers we find the springers of arches, which rest on shafts, or corbels, called *pendents*. The timber arches in the roof of Fotheringhay church are so called. *Monasticon*, vol. iii. "The pillars and chapetrels that the arches and *pendants* shall rest upon . . . shall be altogedir of free-stone."

**Perrh, Perk, Pearch.** [*Pertica*, Lat.] Sometimes applied to a bracket or corbel. *Pearcher* was an old term for a large wax candle, such as were used in churches formerly.

**Per-close, or Par-close.** A closet. "And also the carpenters do covenant to make and set up finely and workmanly, a *par-close* of timber about an organ loft, to stand over the west dore of the said chapel, according to pattern." *Records of Beauchamp Chapel, Warwick*. N. B. This *par-close*, with the organ it contained, is no longer remaining, except the lower part. *Architectural Antiquities*, vol. iv.



**Perpin, Perpender, or Perpent-stone.** [*Perpins, perpeigne, Fr.*] A long stone wrought and polished at both ends, being intended to reach through the whole thickness of a wall, and to appear on both sides.

**Perpen-walls.** In the contract for building the collegiate church of Fotheringhay, two walls dividing the body from the aisles, beyond the farthest arches eastward, are called by this term; on account, as it seems, of their being wrought on both sides. *Monasticon*, vol. iii.

**Picture.** A painted statue, or image. The burial chapel of the antient family of Heneage, at Hainton, county of Lincoln, still retains its old name of "*the Picture House*," from the monuments within it, with their painted effigies. Portraits in stained windows were also called *pictures*.

**Pillar.** 1. The common term with old English writers in describing churches, or other buildings, whether these were supported by slender, clustered shafts, as in Salisbury, St. George's Windsor, &c., or by massy piers, as at Durham and St. Alban's. See **Column**. 2. A buttress built against a wall; in which sense *pillar* is still used by masons in the north.

**Pinnacle.** [*Pinna, Lat. from which pinnaculum.*] A turret; a spire; any tall perpendicular ornament. "*Pinnaculum sive spera.*" *Wm. of Worcester*, p. 241. The Survey of Richmond Palace, 1649, describes it as "*adorned with divers pinnacles covered with lead.*" where note, these were cupolas, covering the tops of turrets. See *Vetusta Monumenta*, vol. ii. and the plates to illustrate the Survey.

**Pinnakill.** *Pinna, Pinnaculum*, MSS. M.

**Pomel.** A knob; any round protuberance finishing the top of a pinnacle, or such ornament. The large copper ball on a timber spire of Lincoln cathedral is called a *pomel* [pomellum] in the records.

**Poop.** [*Pouppe, Fr. Poppa, Ital. From puppis, Lat. for the head of a ship.*] "Memordm, covenawntyd and agred wyth Comell Clerke for the making of the dextis in the library [of Christ church, Oxford,] to the summe of XVI. after the maner and fourme as they be in Magdalyn college, excepte the *popie heedes* off the seites." See a tract printed by Hearne, after "*The Antiq. of Glastonbury.*" The high ends of the seats are meant by *popie heedes*, such as we see in the choirs of antient churches, with *pomels*, finials, or *crests*, carved on their tops.

**Portcullis.** [*Fr. porte-coulisse.*] A gate sliding up and down in grooves, hollowed within the stone-work, to fortify the entrance of a castle, town, &c.: the same as *Porte*, or *Porte*; and also called *Sarrasin*: the last term, probably, from its use being learnt in the Crusades. *Note.* The great lexicographer,

Dr. Johnson, was peculiarly unlucky in following a wrong derivation from the Latin language, whilst giving the right one from the French. He deduces *portcullis* from *porta clausa*.

**Portraiture.** A picture or statue of any one, made after their proper likeness. Also, a pattern, or model, for an artist to imitate. The Earl of Warwick's tomb was to be made according to a *pourtraicture*. *Dugdale's Warwickshire*. Quære, whether a drawing or carved model?

**Presbytery.** The eastern parts of a cathedral, or other large church, which were kept exclusively for the use of the clergy. This term was applied, sometimes to the choir only, but generally included the aisles and chapels around that part of a great church.

**Print, Print.** An ornament formed of plaster cast in a mould. *Record of St. Stephen's Chapel*. *Note.* Some beautiful corbels, &c. were so formed in this splendid edifice.

**Purified.** Trimmed with knots, crockets, or flourishings, at the edges. It is only of modern application to architecture, but forms a significant term: "and every buttress finished with purified pinnacles, or little spires with flower-work." Britton's account of King's College chapel, Cambridge, in vol. i. of *Architectural Antiquities*.

## Q.

**Quadrant.** A court or cloister, built in a square; a quadrangle. See *Will of Henry VI.*, and various old surveys.

**Quarrel, or Quarry.** 1. A pane of glass, either oblong, square, or of the diamond or lozenge shape; but generally descriptive of the latter form. From the Latin *quadra, quadrella*. 2. A pit where stone is dug for building.

**Quarter.** A square panel. Thus the tomb of Richard, Earl of Warwick, was to have "under every principal housing a goodly *quarter* for a scutcheon of copier and gilt to be set in." *Records of the Beauchamp Chapel*. **Cross-quarters.** See **Orbs**.

**Quatrefoil.** [*Quatre feuille, Fr.*] An ornament of tracery, composed of four intersecting circles, and taking its name from a resemblance to a flower with four leaves.

## R.

**Reredos.** A screen, or partition-wall; the back of a fire-place; an altar-piece. [*Arrière dos, Fr.*] See *William of Worcester*, *Itin.* 242, 292, 294. The Will of King Henry VIth specifies "The *reredosse* at the high altare" in Eton College chapel: and also "a

**reredos** bearing the roodelofte, departing the quier and the body of the church." And in the description of Britain, prefixed to Holingshed's Chronicles, we are told that formerly, before chimneys were common in mean houses, "each man made his fire against a *reredosse* in the hall, where he dined and dressed his meat." See *Whitaker's Hist. of Manchester*, on the first use of chimneys in Britain. The fires made against a *reredosse*, as mentioned by Holingshed, appear to have been after the fashion lately used in the Scottish Highlands. The carpenters were to make *reredoses* of timber behind the seats in the Beauchamp chapel. *Arch. Antiq.* vol. iv.

**Respond, Responder, Respond.** A half-column or pilaster, attached to a wall, and *responding* to another, or to a pillar opposite to it. The nave and ailes of Fotheringhay church were to have "ten mighty pillars with four *respounds*." *Monasticon*, vol. iii. The royal founder of Eton College orders, "that the same quier shall conteyn in breadth, from side to side, within the *respondes*, 22 fete."—"Item, I have devised and appointed that the body of the same church between the yles shall conteyn in breadth within the *responders* 32 fete."—"Item, I have devised and appointed that the yle on the other side of the body of the church shall conteyn in breadth from *respond* to *respond* 15 fete." *Will of Henry VI. Nichols's Collection*, p. 295—297, where this term is imperfectly interpreted "parallel correspondent walls or sides."

**Responde. Responsorium.** MSS. M.

**Ressault.** A term used by some of the French architects for a *break*; i. e. the retiring of one member from the front line of another. [*Resailer*, to start back, to resile.]

**Ressaunt, Ressant.** This term occurs amongst the mouldings enumerated by William of Worcester in the north doorway of St. Stephen's church, Bristol, worked by the hands of "*Benet le freemason*." [*Itin.* p. 220.] None of the Glossaries give any explanation of it; but it seems to be the moulding called OGEE, and, perhaps, might be derived from the old French verb *ressentir*, and means a *return*, in allusion to its contrary *flexures*. The same account also notices A DOUBLE RESSAUNT, viz. a double ogee, a common moulding in works of that age [1480]. In the same author's curious description of the west door of Redcliffe church, we find also A DOUBLE RESANT WITH A FYLET; and a RESSAUNT LORYMER, [*Itin.* p. 269.] This last might derive its additional peculiarity of name from the outer edge of the ogee being so deeply curved as to form a *drip*, or *larmier*, as the French artists call that member. *Note.* *Larmier* in French, and *lagrimatio* in Italian, describe the *corona* of a cornice in the Five Orders.

**Retable.** An altar-piece. A term of French origin.

**Rood-loft.** A gallery over the entrance into the choir of the greater churches. So called from the *rood* or cross which stood in front, looking towards the body

or nave of the church. Organs have been set up in the antient rood-lofts in most cathedrals, since the change of religion.

**Rood-tower, Rood-steeple.** The tower or steeple built over the intersection of the body and cross-aisles of a church.

**Rough-setter.** A mason who only built with rough or hammered stone; in contradistinction to FREE-MASON, or one who wrought with the mallet and chisel. See contract for Fotheringhay church, *Dugdale's Monasticon*, vol. iii. &c.

**Round.** A turret, or tower, of a circular form, or approaching to it; also a room, or closet, within such a turret.

**Rose-window.** A circular window, sometimes called a *Catherine-wheel-window*, from the resemblance of some of these windows to a wheel, in the disposal of their mullions: as one at York, those of Westminster Abbey, &c. They have also been called *marygold-windows*, from a comparison with that flower. Many of the cathedrals of France have a rose-window, [*rosa vitreata*,] or *ail des ailes*, at the west end of the nave, of which we have no instance; but the *gable-windows* of many of the English churches may boldly claim a comparison with the finest roses.

## S.

**Sconce.** A branch to set a light upon; a screen or partition, to cover or protect any thing; a head or top. William of Worcester, describing the tower and spire of Redcliffe church, mentions "*quatuor sconci de lapidibus ab uno quarterio anguli in proximum ad ligandum speram*." [*Itin.* p. 196. These *sconci* would seem to be arched buttresses at the corners to strengthen the spire; but there are no such appendages on that steeple. *Quære*, as to the meaning of this passage?

**Screen.** The passage behind the screen, or *spere*, at the lower end of a dining-hall, was antiently called "*the screens*."

**Scripture.** An inscription, as an epitaph on a tomb, &c. See *Contracts for Beauchamp Chapel*.

**Scutcheon, Escutcheon.** 1. A shield of arms. See *Records of Beauchamp Chapel*. And, 2. A quoin, or angle-buttress. "And when the said stepill cometh to the hight of the said bay . . . then it shall be chaunged and turnyd into viii panes, and at every scoucheon a buttrasse." *Contract for Fotheringhay Church: Monasticon*, vol. iii. *Note.* This tower has two stories on a square plan, and a lantern, or clerestory, of octagonal shape, with buttresses, and pinnacles at the angles.

**Scutables.** *Scutables* for the *alura* [gallery] of St. Stephen's chapel are mentioned in the records of the expenses of its building. Quære, if these were *scutcheons*, shields for armorial bearings, on the front of the gallery? *Note.* Table was put for any plane or flat surface in general.

**Seeling.** The ceiling or roof of an apartment, which was sometimes called "an *upper seeling*:" also a framed wainscot on the walls of a room. In certain indentures for building Hengrave Hall, Suffolk, 1538, we find, that "VII. chambers were to be *seeled* VI. foote on heyghte: and the chapel VII. foote. The hall was to be *seelyd* at the dayse XV. foote of heyghte," &c. *History of Hengrave*, by John Gage, Esq. F.S.A. 4to. 1822.

**Seicrest, Sincrest.** This term also occurs in the same records of the building of St. Stephen's chapel, and remains unexplained. It probably means a *CREST*, but, perhaps, of some peculiar form. Quære, what?

**Severey.** A several, or separate portion of a building. A *BAY*, in one sense of that term. The contracts for the vaulting of King's College chapel, Cambridge, specify the extent of the work and prices by so many *severeyes*: the scaffolding for the vaulting is also divided into *severeyes*. See *Walpole's Anecdotes of Painting, with the Appendix; Architectural Antiquities*, vol. i.; or *Dallaway's Observations on English Architecture*, p. 181. William of Worcester speaks of *le civers* and *les civerys*, in his description of the cloisters of Norwich cathedral. *Itin.* p. 302.

**Shaft.** A *boltel*, or slender perpendicular part of a clustered pillar; an entire cluster or *sheaf* of boltels; a tall spire; a pinnacle.

**Shingle.** A wooden tile. This sort of covering is now very rarely seen in England, but antiently was quite common. The stone coping on some large buttresses of Lincoln minster is cut in imitation of shingles, pointed at the bottom ends, and lapping over each other: many stone spires in France are in imitation of shingles.

**Shrine.** A case wherein the remains of saints were preserved. They were generally formed like a small church, with a *gable-roof* on the top, and variously enriched. Minute descriptions of a few of the most sumptuous are yet extant, as that of St. Cuthbert at Durham. The *shrine* of King Edward the Confessor remains the most entire of any in England. [*Scri-nium*, Lat. whence our word *screen*.]

**Sill.** The bottom part of a door, window, &c. *Ground-sill*, a threshold. See *Solt*.

**Slyp.** A narrow passage betwixt two buildings. See *Wm. of Worcester*, p. 192, &c. There is a passage so called on the south side of Winchester cathedral.

**Solt.** The lowest part of any thing in building. [*Solum*, Lat.]

**Soler, or Soller.** An upper room, a garret. "*Dedi . . . unam shoppam cum solarario superædificato.*" *Cowel, ex Veteri Carta.* *Aula Solarii, Solere-Hall*, was an antient hostel in Cambridge. See *Warton's Hist. of English Poetry*, vol. i. p. 432, *note*.

**Source.** A term which occurs in the records of the building of St. Stephen's chapel several times, but which requires explanation. See *Souse*, which is, perhaps, the same thing in fact.

**Soursadel.** *Soursadel-reredos* occurs in the records of the expenses of building the royal chapel of St. Stephen's, now the House of Commons. Quære, as to the meaning? See *Smith's Antiquities of Westminster*, 4to. 1807.

**Souse.** This term occurs in the contracts for *reforming* Westminster Hall, A.D. 1395. They appear to be the corbels on which the timber arches of the roof rest, [see Plates XXXII. XXXV. Vol. I.] from the French preposition *sous*, under, beneath, or at the bottom of; but their meaning must be judged from the following instances in the record, which runs in the French language at the time:

1. "Et ent ont aussi les ditz masons empris de faire vingt et sys *souses* en la dite sale de pere de marre. [Marble stone; or, perhaps, hewn stone, from marre, a mattock, free-stone,—quære?]

2. Et depeesseront le mure, pur les ditz *souses* y mettre, a leur coustages demenes.

3. Et les ditz *souses* bien et convenablement, chascun en son lieu mettront.

4. Et serront chescun *souse* d'entaille selone le purport d'une patron a eux monstree par le tresorer.

5. Empleroient chescun spaundre, ovesque pere de Reigate sciez, [Rygate stone *sawn*], de chescun *souse* aval, tanque a l'arche paramont.

6. Preignant pur chescun *souse* issint faite, par survue des dits Meistre Henry et Watkyn, son Wardein, vingt souldz." *Rymer's Fædera*, vol. vii. p. 794.

*Notes.* 1. The masons contract to make 26 of these *souses* in the hall.

2. They were to break down the wall for fixing the said *souses*, at their own costs.

3. They were to fix the said *souses* every one in its proper place.

4. Every *souse* was to be carved [see the term *Entail*] according to a pattern.

5. Every *spaundre* [see *Spandrill*] was to be filled with stone from the *souse* beneath, as high as the arch at the top.

6. They were to take 20 shillings for every *souse*. *Note.* Cotgrave interprets *souste*, a prop, stay, or trestle of wood.

**Spandrill.** This term is antient; but although never forgotten, its precise meaning is not well understood. In *Rees's Cyclopædia*, it is defined, "the open space

between the outward moulding of an arch, from its impost to the horizontal member or line which surmounts it." This acceptation may be illustrated by Plate LX. See the quotations under *Souse*, No. 5, where *spaundre* appears to have much the same meaning as what is here given to *spandril*. [Lat. *expando*, to spread out.] Quære, if from *spondylus*, a knuckle, or joint of the back-bone, in French *spondille*? being, as it were, the back of an arch.

**Spence.** A north country term for a pantry, or interior apartment of a house; the room in which a farmer's family sit and eat. Quasi, the dispensary.

**Sperre.** The screen which used to be placed across the lower end of a hall, to shelter the entrance. This term is still used in the north of England for a partition within the entrance to a room. "Itm. Y<sup>e</sup> said hall to have ij coberdes; one benethe at the *sper*," &c. *Hist. of Hengrave*, p. 42. *Whitaker's History of Whalley, Lancashire*, recognises this word as still occasionally used, but the learned author mistook the *sperre* to be a screen of only small breadth.

**Sperber, Sperware, or Sparber.** A *sparver* seems to have been that frame, with its valances, at the top of the bed, to which the curtain rods were fastened; including, perhaps, sometimes the tester, or head-piece. "A *sparver* of greine and blak say, with courteyns of the same:" from an inventory of furniture, 30th Henry VIII. See *Horda Angel Cynnan*, vol. iii. pp. 66, 7. In an inventory, dated 1606, mention is made of a *sparver* of wainscoat. Perhaps *Esp'ver per le corps de n're seign'r*, in *Royal Wills*, p. 31, may mean a kind of canopy that was raised over the sepulchre of our Lord on Good Friday, when the Pix containing the consecrated Host, or body of our Lord, was placed on it. See *Hist. of Norf.* vol. i. pp. 517, 518. Note in page 148 of the *History of Hawsted and Hardwick, in Suffolk*, by the Rev. Sir John Cullum, Bart. 2d edit. 4to. 1813. This *esperver* must mean a canopy, to be held over the B. Sacrament in the procession made at the feast of Corpus Christi. "And till aither isle shall be a *sperware* embattailment of free-stoone throughout." *Contract for Building Fotheringhay Church: Monast.* vol. iii. Note. There appears to be no peculiarity in this embattlement to which the term *sperware* can be referred. In the same contract we find a SQUARE ENBATTLEMENT ordered for the *clere-story*, and also for the *porch* and the *steeple*, all of which are of similar form to the first. Quære, whether SQUARE is not an erroneous reading of *sfvare*, an abbreviation of *SPERWARE*, in the original manuscript? But what is meant by a *SPERWARE ENBATTLEMENT*?

**Spirit.** A large pinnacle, or BROACH. *Wm. of Worcester, Itin.* p. 241. "Et nota quod turris et *spera* sive *pinnaculum* cum turri quadrata ecclesiæ Beatæ Mariæ de Radclyff continet in altitudine, videlicet turris ----- pedes et *spera pinnaculi* integri continebat ----- pedes, sic summa totius altitudinis tam *turris* quam *spera* continet in toto . . . pedes."

**Squillery, or, as it is generally written, Scullery.** An appendage to a kitchen; a place for keeping pans and cooking-vessels.

**Squinch.** "Also paid to Nicholas Brancell for 100 foot achlere, and *squiches* of 18 inches high, and 15 at the least." [Broad or thick—quære?] *Record of the Building of Louth Spire, Archaeolog.* vol. x. and *Archit. Antiq.* vol. iv. Quære, if not the same as *Sconce*, in some instances? See that term, and its quotation from *William of Worcester*.

**Stage.** A floor, a story. "In altitudine trium *stagarum*." *Itin. William of Worcester*, p. 287.

**Stall.** A seat for an ecclesiastic in the choir or chancel of a church. Where there were two ranges of stalls in a choir, they were distinguished into "Prima et secunda forma." Note. Every stall was enclosed for a single person only to sit in.

**Stanchel, or Stancheon.** The upright iron bars of a window. The perpendicular mullions of a window, or of an open screen. See *Antient Rites and Monuments of Durham, &c.* [*Estancher, Estançon, Fr. Stagnare, Lat.*]

**Standart.** 1. A wooden closet with doors in front; "a standing press," "a standing chest," as some old inventories call it. 2. A candlestick of a large size, with branches for several lights, formerly common in great churches. They were called standarts, because their size made them fit to stand upon the floor. Note. Guildhall, in the city of London, used to be called "The hall of *standards*." Robert Harre, minister of the Alms-House in Donyngton, by his will, bearing date 1500, directs his "two great *standarts* of laten to stand before the high altar of Jesus in the said chapel of Donyngton." *Lysons's Magna Britannia: Berkshire*.

**Steeple.** A bell-tower; whether the top be finished with a spire, pinnacles, or a lantern, &c.: or consist of a tower only. So we find "a tower steeple," "a spire steeple," "a rood steeple," in various old accounts of churches. See the *Contract for Fotheringhay Church. Steppill, Campanile, MSS. M.*

**Story.** A floor; a set of rooms on one level; a *flat*, as the Scottish term has it. *Historia*, and *istoria*, occur in the *Itin. Wm. of Worcester*, and some other old accounts, written in barbarous Latin. *Story* is a Saxon word. See *Clere-story* and *Obber-story*.

**Storp-posts.** The upright timbers reaching from the top to the bottom of a story, in a building of carpenter's work.

**Stoup.** A post; a pedestal, or small pillar, for a statue to stand upon.

**Strike.** An iron spear, or *stanchel*, in a gate or palisade.

**Stump.** This word is very oddly applied by the country people to the tall steeple at Boston, which is

generally called "Boston stump;" probably from the abrupt termination of the lantern, when seen at a distance. A tree or pillar, &c. broken off at the top.

**Surbast-Arch.** This term is applied to the arch over a tomb in Salisbury cathedral, commonly, but erroneously, attributed to Bishop Bridport, in *Gough's Sepulchral Monuments*, vol. i. p. 53, pl. xvii. *Note.* This arch is of the compound form, with an obtuse point. *Surbast*, quasi *sur-based*, from its principal centres being *below* the base of the arch. It is a term not commonly used, and of no value.

**Summer-tree.** See *Breast-summer*.

## T.

**Tabernacle.** 1. A stall, or niche, with a canopy above it, for a statue to be placed in. 2. An arched canopy, or roof, over a tomb. 3. A shrine, or small cabinet.

"Imageries and tabernacles

I saw, and full eke of wyndowes."

*Chaucer's House of Fame.*

"Tombe upon tabernacles."

*P. Plowman's Crede.*

"*Tabernacula cum reliquiis.*" *Inventory of the Plate and Jewels remaining in Lincoln Cathedral*, 1536. *Monast. Anglic.* vol. iii. p. 273. "Imprimis. One tabernacle of ivory, with two leaves, gemmels [hinges], and lock of silver, containing the coronation of our Lady." *Ibidem.*

**Table.** Any surface or flat member in architecture. We meet with several particular *tables* in old accounts. As the *earth-table*, or *ground-table*, for the basement, or lowest course of stone above the foundation: the *bench-table*, explained above: the *water-table*, a horizontal projection, intended to throw off the rain from a front: also the *corbel-table*, &c. See those terms.

**Tester, or Teton.** The canopy over a bed, or a chair of state, or over a tomb; especially in the latter case, if the canopy be flat, such as those over several of the antient royal tombs in Westminster Abbey.

**Thakke.** *Tegmen, Tectura.* MSS. M.

**Through,** [pronounced *thruff*.] 1. A *perpent*, or stone reaching through the entire thickness of a wall. 2. The lid of a stone coffin, a tomb-stone; a common term in the north. The *Centry-Garth* of Durham Abbey had many "*fair through-stones*" lying over the graves of the priors and gentlemen there buried. *Antiq. of Durham*, 12mo.

**Tough-stone.** The dark-coloured basaltic marble, antiently much used for tombs. See *Weever's Funeral Monuments*, &c.

**Tower-windows, Tower-lights, Turret-windows, Turret-lights.** In the very minute account of the *pictures* in the windows of Durham cathedral, written by

Prior John Wassington, who died in 1446, and printed since, at the end of the description of that church and its antient altars and tombs, the above terms are applied to the small lights in the tracery of the windows at the top. *Note.* The upper parts of church windows were often filled with *pictures* of turreted canopies, over large figures painted in the principal lights beneath; but that was not the case here, though these terms might be derived from that circumstance.

**Tracery.** A term much used by modern writers for the ornamental pattern formed by the *tracing* or interweaving of the mullions in the head of a window: and also for the same sort of ornamental work in a vaulted roof, or in a screen, &c. It has frequently the same meaning as *fret-work*. "The *tracery* in the stone-work of the west window, as well as the glazing, the gift of his present most sacred majesty, King James the Second, is a curious piece of art, and commands attention." *Dr. Plott*, speaking of Lichfield cathedral. *Natural History of Staffordshire*, 1686, p. 361. The records respecting the building of St. Stephen's chapel repeatedly mention *trasura*; and *intrasura*; meaning a pattern or drawing for workmen to copy. See *Smith's Westminster*, p. 172. "*Trasser*, or *tracer*, to draw or trace." *Cotgrave*.

**Transept.** [*Trans-septum*, Lat.] A cross-aisle. This word is only modern in the English language; Leland uses it commonly in its Latin form, *transeptum*. William of Worcester generally uses "*brachia*," the arms, or "*the cross cele*." *Itin.* pp. 290, 292, &c. Modern writers differ in their use of this word, some applying the term *transept* to the whole extent of a cross-aisle: others, as Gough, Warton, &c., speaking of a *north and south transept*, and so making a *transept*, only describe one arm of the cross.

**Transom.** A cross-beam [*trans-summer*]. A bar of wood or stone across the lights of a window: whence the common term "a *transom window*," for a window so crossed in the frame-work, whether of wood or stone. Also a lintel over the head of a door.

**Traverse.** 1. A gallery or loft, crossing some part of a church, or other large building. "The king's *traverse* in St. Edward's chapel." *Account of the Coronation of George the Second*. 2. "A house in a street which leans or jutties out further than those that be about it." *Cotgrave*. 3. A transept. "There were porticoes or to-falls on each side of the church, eastward from the *traverse* or cross." *Description of Elgin Cathedral, in Grose's Antiquities of Scotland*, vol. ii. In the table of dimensions of the same church we also read, "The length of the *traverse* outside, 114 feet." *Ibidem*.

**Trefoil.** [*Trifolium*, Lat.] An ornament resembling the three-leaved clover. See *Cinqut-foill* and *Quatit-foill*. *Note.* These terms are all modern, but very useful and appropriate.

**Trellice.** A gate or screen of open work, whether of wood or metal. "At the entrance of the north alley from the lanthorn was a *trellice-door* from pillar to pillar, which opened and shut with two leaves, like a folding-door. Above the door it was likewise trelliced almost to the height of the vault; and on the height of the said *trellice* iron spikes were stricken of a quarter of a yard long, to the intent that none should climb over it." *Antient Rites and Monuments of Durham*, 12mo.

**Trough.** An old term for a coffin hewn out of a solid block of stone or wood: sometimes corruptly used for *Through*, to describe a tomb-stone. In a plan of Chester cathedral, taken a short time after the dissolution of the abbey, the western aisle of the transept is called "*the trough-aisle*." *Lysons's Magna Brit.*

**Turn-pike.** A flight of stairs winding round a centre; such as every church, castle, and mansion, was antiently furnished with. See *Vitz*.

**Tile-Thatchers.** Workmen whose business it was to *thatch* or cover the roofs of houses with tiles. They formed a separate *craft* among artificers, in some corporate towns. See "*Solemnities of Corpus Christi Day Illustrated*," in *Gent. Mag.* 1784. *Note.* Tiles for covering roofs were called *thack-tiles*. *Glossographia Anglicana.* To *thatch*, or *thack*, signified in general to cover. "Katherine Sinclair, the wife of William, the first lord Seton, *bigget ane yle on the south side of the paroch kirk of Seton, of fine estlar,\* pendit,† and theiket with stane*." *Grose's Antiq. of Scotland*, vol. i.

**Tylcium.** A Latin term for an iron grate or palisade, but very rarely used. "*Tylicium ferreum circa feretrum Sti. Hugonis*." *Record in Lincoln Cathedral.*

**Tymbre.** An old term amongst heralds, to describe the crest, or device, set upon the helmet of an armed knight. Also a turret upon the roof of a hall to contain a bell. *Cotgrave, Glossographia, &c. Note.* The family crest was frequently placed upon turrets, lanterns, &c. as we see upon the spire of the celebrated old kitchen at Stanton-Harcourt, near Oxford. The following line in P. Plowman's *Crede* may be corrected by the adoption of this term; whereas it now is quite unintelligible. "*Tombes upon tabernacles, tyld upon loft*." Certainly he could not see *tombs* piled upon tabernacles, but nothing more likely than *tymbres*, or family crests; such, for example, as the one in Plate I. from Henry the Seventh's chapel.

## V.

**Vabote, Vabote, Vault.** A roof arched with stone or brick; or of timber, plaster, &c. in imitation of

\* Ashlar.

† Vaulted; see the term *Heads*.

masonry. William of Worcester, and other writers in low Latin, translate it by *volta*. Leland, more classically, uses *fornix*. The founder of King's College, Cambridge, orders the "*church*," or chapel, as it is commonly called, together with several of its inferior buildings, to be "*vawted*," and Eton College to be "*replenished with goodly windows and vaults*." *Will of Henry VI. in Nichols's Collection.*

**Vethym, or Vathym.** Fathom, a measure of six feet. "*Item altitudo voltæ totius ecclesiæ, ab area ecclesiæ, continet xi anglice vetheyms, et quolibet vethym constant ex . . . pedibus, seu . . . virgis*." *Itin. Wm. of Worcester*, p. 79. "*4 grete arches of x vethym in hyth*," pp. 175, 185. *Ibidem. Note.* This measure was accounted equal to what a man could reach when his arms were stretched out, [see *Itin. Wm. of Worc.* p. 186,] and was formerly used in ascertaining the height or depth of any thing. "And the hyst towre called the mayn, id est myghtyest towre above all the 4 towres, ys 5 *fethym* hygh abofe all the 4 towres, and the wallys be in thykness there 6 fote." *Wm. of Worcester's Account of the Castle at Bristol, Itin.* p. 260. See *Yard*.

**Vitz.** A spiral staircase, a *turnpike*. "And in the said stepill shall be a *vice tournyng*, serving till the said Body, Iles, and Quere, both beneath and abof." *Contract for the Building of Fotheringhay Collegiate Church, Monast.* vol. iii. "*Vis.* A winding staire. *Vis brisée.* A staire, which having foure or five steps upright, then turnes, and hath as many forward another way. *Vis S. Gilles.* A fashion of winding staire, that's vaulted all under the steps. *Vis à Jour.* Another consisting of many steps, and yet so contrived, that a man may from the highest discern the lowest." *Cotgrave's French-English Dictionary*, folio, 1650. The terms, "*Les vuz*," and "*leading per le vic*," occur in the records of the building of St. Stephen's chapel. *Smith's Antiq. of Westminster*, pp. 186, 187: they undoubtedly refer to this sort of stairs.

**Vidimus.** This term occurs in some indentures for glazing the windows of King's College chapel, Cambridge, and evidently means a cartoon, or drawing for the glass to be painted from, "according to suche patrons, otherwise called *vidimus*." See two of these contracts in the Appendix to Walpole's "*Anecdotes of Painting*," wherein the same term is repeated three or four times. *Note.* Such a cartoon might be called *vidimus*, from its having been *seen* and approved by the persons contracting with the artists: just as a royal charter was styled *Inspecimus*, which recited and confirmed another charter of a preceding date.

**Vignette, or Vinette.** [*Vigne*, Fr. a vine.] An ornamental carving in imitation of the tendrils and foliage of a vine. Lydgate, in his "*Boke of Troy*," a poetical translation, written about 1414, among other particulars of the magnificent buildings with

which he embellishes that city, notices the "Vinettes running in casements." See *Casement*.

*Ypce*. A turn-grecc. MSS. M.

## W.

*Wall-platt*. A plank of timber lying along the top of a wall for the feet of the rafters of the roof to stand upon. William of Worcester, describing the Divinity School at Oxford, at the very time of the completion of that beautiful structure, gives its dimensions "in altitudine a fundo usque ad superiorem *walplate* de free-stone 80 pedes." *Itin.* p. 282. *Note*. This is a great exaggeration, even if he included the foundation within the ground. Quære, if not an error of his editors?

*Weepers*. Small statues of children or friends placed on the sides of a tomb, round the principal figure. The tomb of Richard, Earl of Warwick, was to have "xiv images embossed of lordes and ladyes in divers vestures, called *weepers*, to stand in housings." *Dugdale's Warwick, Arch. Antiq.* vol. iv. Such weepers had usually their armorial shields placed near to them, by which each person was designated. This fashion began in the 14th century, and we find *weepers* on tombs of a date as late as the reign of Charles the First. The *Burgherst* tombs at Lincoln have Edward III. and the princes his sons as *weepers*, each with his arms over his *image*. See *Gough's Sep. Monuments*, and *Weever's Funeral Monuments*.

*Wind-beam*. Vol. i. p. 22.

## Y.

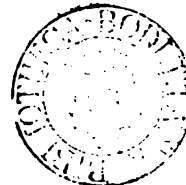
*Yard*. 1. A spar or rafter in a timber-roof. "Item,

the *yerdys* called *sparres* of the hall ryalle conteyneth yn length about 45 fete of hole pece." *Itin. Wm. of Worc.* p. 260, describing the castle at Bristol. 2. A measure of three feet. The old surveys generally state the dimensions of buildings in so many *yards*. "A met-yard of England accounthid alwey for iii fete." *Contract for Building Fotheringhay Church, Monast.* vol. iii. p. 162. And the dimensions of the *stepyll* of the same church are stated "after the meteyard, three fete to the yard." *Ibidem*, p. 163.\* 3. A court enclosed by walls, or other buildings.

## Z.

*Zigzag*. A modern term for one of the varieties of fret-work which were commonly used in buildings of the 12th century, and perhaps much earlier. An example of this ornament is shewn in Plate IV. The term zigzag is altogether modern, and probably original, formed from a comparison with the letter Z. Warton, or Bentham, first applied it to architecture, the latter describing this Norman fret as *cheveron-work*, or the *zigzag-moulding*. *History of Ely*, 4to. 1771, sect. v. Capt. Grose, when describing Closeburne Castle, Dumfries-shire, says, "the door is under a circular arch, with the zigzag, or *dancette* moulding, rudely cut out of the hard granite." *Antiquities of Scotland*, vol. i. p. 163.

\* It may not be amiss to observe, that the reported measures of Steeples of extraordinary height generally exceeded the truth; the error in such cases not being easily corrected. The exact sections taken for some modern architectural publications have shewn the incorrectness of several such old accounts: *yards*, and even *half-yards*, were but vague measures. The nicety of some late accounts, however, seems to be carried to an extreme beyond practical accuracy: it is ludicrous to see half an inch specified in the length of a cathedral.



THE END.

LONDON:

PRINTED BY J. MOYES, BOUVERIE STREET.









